

THE
COMMON TUNES
O R,
SCOTLAND'S
Church Music
Made Plain,

By Mr. THOMAS BRUCE School-
master in Edinburgh.



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COMMON TUNING
O F
SCOTLAND
Church of Scotland

Made in



By M. Bruce

W. L. V. R. C. H.
Printed by W. L. V. R. C. H. at the
Town; as also by the Town, at the
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To the Much Honoured,

Brigadier JAMES BRUCE

Of Kennet ;

THIS Treatise of SCOT-
LAND's CHURCH-MU-
SICK, as a small Testimo-
ny of the highest Esteem
and Regard to your Honour, is
humbly dedicated, by

Your most dutiful,

and most obedient Servant,

THO. BRUCE



To the Most Honorable

Trinity James Bruce

of Kansas

THIS Treatise of SCOTLAND'S CHURCH-MAN
is a small Testimo-
ny of the highest Efficacy
and Regard to your Honour, is
graciously dedicated, by

Your most faithful

and most obedient servant,

THO. BRUCE

THE
PREFACE
TO THE
Ingenious and Candid READER.

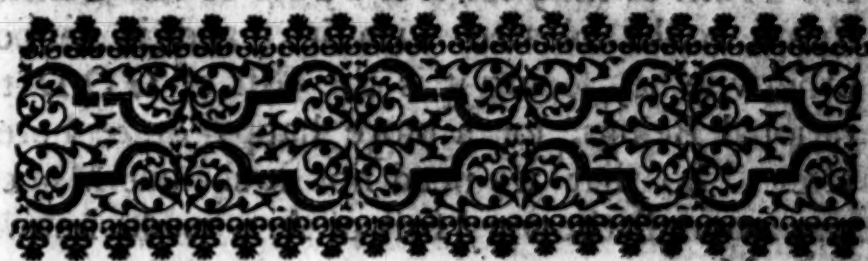
THE Treat of Musick in general, or of Scotland's CHURCH-MUSICK in particular, and its Introduction, is a Subject so lofty and great, that it makes my Spirits to shrink (considering my Weakness and Inability) to dip my Pen amongst the many learned and ingenious Authors, who have wrote in diverse Ages for its Improvement : And for this very End have I attempted, nay rather presumed, to give the Virtuons of our Age, my mean Thoughts, in this Treatise of Musick, either as to its Introduction in

The P R E F A C E.

Gam-ut and Cliffs, or Tones, by Question and Answer, thereby expecting to prevail with others of my Countrymen to pursue, with the outmost Vigour and Activity, the obtaining Knowledge in this our Church Tones, which are absolutely necessary for Harmony and Concord amongst our selves as Christians, in the Service of GOD here, in our militant State, and an Emblem of that everlasting and seraphick State above. With this View I commit this little Piece of mine to the Thoughts and Judgment of candid, charitable and unprejudiced Persons, concluding my self, in all humble Duty and Respect,

Their true, hearty
and sincere Servant,

THE BRUCE.



DESCRIPTION

OF THE

Antiquity, Use, Authors and Inventors of MUSICK.

IT'S Antiquity may easily be discerned in the Impressions it had (*viz.* Vocal Musick) upon the Minds of Men, at first Approach into the World; yea Reason it self speaks forth the Truth hereof. The Circumstances of Humane Life do call for some such noble and powerful like Charm, to bear up the Mind, under the Cares and Anxieties that Mankind soon after his Creation becomes subject to; and so consequently necessary and ancient as well as other Arts. Yea Musick being natural to the Minds of Men, daily Experience may evince

A Description of the

the Truth of this, for it is a Part of our Constitution to be pleased with it; and it cannot otherwise be, seeing it is the Gift of GOD to rational Beings, for a more happy State hereafter: So that we need not doubt but Musick was amongst the very first of Arts made known unto Men.

At first we shall not make question but Birds led the Way to Mankind in this lovely Art. Many ancient Authors agree in this very just Conjecture, as *Lucretius, lib. 5.*

*At liquidas avium voces imitauer ore
Antè fuit multò, quàm leuia carmina cantu.
Concelebrare homines possent auresque iuvare.*

Also that of the Wind Instruments is ascribed to the Observation of the whistling of the Winds amongst the hollow Reeds, as,

*Et Zephyri cava per calamorum sibila primum
Agrestes docuere cavas inflare cicutas.
Inde minutatim dulces didicere querelas,
Tibia quas fundit digitis pulsata canentum.*

Yea the first Mortals, they living a rural Life near Rivers and Woods, not being idly employed, could not be but amongst our ancient Authors thereof in Pipes and Whistles.

Plutarch

Plutarch ascribes the Invention of it to *Amphion* the Son of *Jupiter*, and *Antiope*, who was taught by his Father. Another makes *Apollo* the Author thereof, and proves it by alledging that in the Hands of the ancient Statues of this God, there was found a musical Instrument; and therefore from this he would prove by Tradition and the Nature of the Thing, that it is the most ancient and noble Science; and so becomes a peculiar Gift and Favour from Heaven, to raise and bend the Mind of Man to a right praising of GOD.

Further, *Jubal* the sixth from *Adam*, is called the Father of all such as handle the Harp and Organ; but we have Reason to believe that Vocal Musick was long before this Time, *Adam* and his Sons being inspired with this Art. The *Israelites* sung Praises with Voices and Instruments to GOD at the *Red Sea*; from which we may conceive, that it was an Art well known before that Time.

As to the Inventers of Musick, they may be limited to *Greece*; such as *Plutarch*, *Julius*, *Pollux*, *Athenens* and some others. *Amphion* is esteemed by some the most ancient Inventer of it in *Greece*: Some say that *Mercury* taught him, and gave to him a Lyre of seven Strings.

Chiron the *Pilithronian* is accounted the next to *Amphion*. *Demodocus* is another celebrated Master. Others, *Hermes*, *Linus*, *Olympus* the *Myfian*,

A Description of the

Myfian, *Orpheus* the *Thracian*, *Pbemi*us of *Itha-*
ca famous for it, *Terpander* the *Lesbian*. *Tba-*
les the *Cretan* was another great Master ; *Tba-*
myris the *Thracian*, who contended with the
Mufes ; and being defeat, he had his Eyes put
out, and fo became mad. Thefe all lived before
Homer's Time, who was a Master of *Mufick*
alfo. Some of later Date were efteemed famous
in this Art ; as *Lafus*, *Hermionenfis*, *Melanip-*
pides, *Philoxenus*, *Timotheus*, *Phrynnis*, *Epi-*
gonius, *Lysander*, *Simmicus*, *Diodorus* the *The-*
ban : All thefe were Authors of great Varieties
in the Improvement of *Mufick*. *Lafus* is rec-
oned the very firft who wrote a Treatife upon
Mufick,

Mufick's Dignity and Ufe was manifold, and
its Virtues and Powers were high in Repute.

This Art was of great Repute amongst the
Jews, as appears from facred History. Nothing
more excellent than that which is accounted
neceffary and ufeul in the Worfhip of *G O D*,
diligently praftifed by a People feparated by the
L O R D from the reft of the Children of Men,
to bear Testimony of the Almighty, and preserve
the true Knowledge of him in this World. The
Israelites Song upon their Delivery at the *Red*
Sea feems to prove this Affertion, that *Mufick* is
an approved of ftated Way and Manner of ferving
G O D, and was according to his Will. *Mofes*
the

Antiquity of Musick.

the Man of G O D, and *Miriam* the Prophetess, were the Chiefs of this sacred Choir. *Saul* when troubled with an evil Spirit from the L O R D, was advised to call for a cunning Player on the Harp; when *David* was found for this Purpose, he found Refreshment from his playing before him, and the evil Spirit departed from him. Yea when *David* was advanced to the Kingdom it self, he thought this Exercise, in the religious Use of it, not below him: When the Ark was brought from *Kirjath-jearim*, *David* and all Israel played before the L O R D with all their Might, singing with Harps, Psalteries, Timbrels, Cymbals, and with Trumpets; as, 1. Chron. 13. 8. There were three Choirs appointed for this Service, *Asaph*, *Heman* and *Jeduthun*, *David* himself being Chief.

Elisha called for a Minstrel to compose his Mind before the Hand of the L O R D came upon him. In *St. John's* Vision, the Elders are represented with Harps in their Hands: Tho' this represents heavenly Things in a Way easiest to our Conception, yet a Comparison to the best Manner of worshipping G O D amongst Men, with respect to the composing or raising our Minds, and of keeping out other Ideas.

Let us consider what Esteem and Use it was of amongst the *Greeks* and *Romans*. *Quintilian* observes, that the Names given to the Poets

Poets and Musicians were *Sages*, which signifies Wise Men, or inspired with all the Graces; and they reckoned one who had no Ear or Genius thereto stupid, or whose Frame was disordered, so as that they believed this Faculty was an Inspiration from GOD: And this appears by their making *Apollo* the Author of it, and their ancient Musicians, such as *Orpheus*, *Linus* and *Amphion*, of Divine Offspring.

Solomon tells us, that *Wine and Musick cheer the Heart*. Also *Famblichus*, in the Life of *Pythagoras*, tells us, that *Musick was a Part of the Discipline by which he formed the Minds of his Scholars*: For this Cause he taught them to make and sing Verses, calculated for the Diseases and Passions of their Minds. He made it the first Exercise in the Morning, to bring their Minds to a right Temper for the Task of the Day, and to drive off Pains of the Head contracted in sleeping; and at Night, the same Exercise, for to beat off the Perturbations of the Mind thro' the Day.

Aristotle in his *Problems* tells us, That before Letters were used, their Laws were sung musically, in order to retain them upon the Memory. *Orpheus* and *Amphion*; both of them Poets and Musicians, made a wonderful Impression upon an uncultivated Age, by their virtuous Instructions, enforced by the lovely Charms of Poetry and Musick: The one drew after him, and

and tamed the most savage Beasts; and the other
animated the Trees and Stones by the Power
of Musick. This you may see with more of it,
in Horace's Book *De arte poetica*, thus,
*Illo vestres homines sacer interpresque Deorum
Adibus & victu fædo, deterruit Orpheus, &c.*

These three we find necessarily named in the
Education of Youth, viz. Grammar, Musick
and Gymnastick, and that with the better Sort.
Many other Uses of this noble Art might be
shewn you, such as in War, for mitigating the
Pains of Life, as the Practice of all labouring
Men testifies; also of its Usefulness in our De-
votions; but to enlarge further upon them I
forbear, only its Powers remain to this Day, as
Experience shews us.

*Now follows an Account of ancient Wri-
ters on Musick.*

HAVING already mentioned *Lafus*, *Her-
mionensis*; but his Works are lost, as also many
others. *Aristoxenus* the Disciple of *Aristotle* is
the eldest Writer extant: He calls his Book,
Elements of Hermoniacks. *Euclid* is next to him.
Aristides, *Quintilianus*, *Alypius*, *Gaudentius*,
Nicomachus the *Pythagorean*, *Bacchus* and many
others might be cited, such as *Guido*, *Morley*,
and

and some in our Day and Time as famous as many of them, whose Names I forbear to mention here, being otherwise well enough known for Fame this Way.

The Curious may find many more of these Authors of Musick in the third Book of *Fabricius's Bibliotheca Græca*.



THE first of these already mentioned is the *History of Music*; but his Works are lost, and many others. Moreover the *Discipline of Aristotle* is the eldest Work extant: the other two Books, *Elements of Harmonicks*, &c. are next to him. *Pythagoras*, *Plutarch*, *Aristotle*, *Quintilian*, *Victorinus* the *Pythagorean*, *Barbarus* and many others might be cited, such as *Galen*, *Marcellus* and



T H E
GAM-UT,
O R
Scale of *Musick*
E X P L A I N ' D.

Quest. **W** H T does it obtain the Title of
Gam amongst the Learned?

Ans. It either takes its Arise
from the Greek Letter *Gamma*, or because of
its being the only Standart, Rule, or plain Form
of Foundation by which Musicians compose, or
practise Musick, without which no Musick can
be performed in an agreeable Manner, as to
Harmony or Unison of Parts.

A

Q How

The GAM-UT,

Q. How do Musicians compose Musick by this Standart or given Rule of Gam-ut ?

A. They do it by first composing a right *Bass, Mean or Tenor*, upon such agreeable Keys or Notes, as to their Ascendings or Descendings, in Unisons, 2ds, 3ds, 4ths; or 5ths, &c. and then according to these Keys or Notes, do frame or compose the other Parts thereto belonging, so as there may be a perfect Concord and Harmony in practising these given Parts of Musick, according to their three signed Cliffs: For without this be observed, there is nothing but Discord in place of Concord and Harmony, so much desired in this as well as other Things.

Q. Why obtains it the Name and Title (amongst the Learned) of the Scale of Musick ?

A. Because we thereby, as it were, gradually ascend from the lowest Sound, Key or Letter, to the highest Sound, Key or Letter; or from the highest Sound, Key or Letter, descend (as by Steps) gradually to the lowest; or we ascend from 3ds to 5ths, or descend from 5ths to 3ds, according to the Nature of Sounds in the Tone so composed.

Q. Why are those Letters so used in our Gam of Musick, called by the Name of Keys; or not rather Letters, according to their different Names, as in the Alphabet ?

A. Because we thereby (according to the given Parts of Musick) do open and distinguish
one

Or Scale of Musick explain'd.

3

one Sound from another, either as to their Ascendings or Descendings, according to their Proportion or Time necessarily required, as;
Ex. A opens a distinct Sound from that of *B*, and *B* a distinct Sound from that of *C*, &c.

Q. How many Keys are there used in that Standart or Gam of Musick?

A. Twenty Keys or distinct Sounds in view; agreeable to the Strength of Men or Womens Voices, from lowest to highest, and highest to lowest; without any grumbling in the low Sounds, or squeaking in the high. Yea, albeit they are said to be twenty in Number, yet there are but nineteen proper Keys or Sounds to be made use of; and so that *r* or *Gam-ut* will appear to be but an introductory Key.

Q. How prove you it from Reason, that Gam-ut is but an introductory Key?

A. I prove it, first, from Musicians making use of the Greek Letter *r* [*Gamma*] in the Greek Alphabet, and afterwards no more of their Order or Kind; but immediately drops in to our own ordinary Alphabet, as far as may serve to express the distinct and proper Sounds of each distinct Part of the three signed Cliffs so called. And also, I prove it from the Key *C. sol fa ut*, it being acknowledged by all Masters of Musick to be the Mean, Middle or Center of the *Gam*; And seeing it is so, then according to Parity of Reason we must argue, that any Thing that

The GAM-UT,

assumes the Title of Middle, must have two equal Sides pointing towards the Right and Left thereof, as is made plain from the *Gam* or Scale it self. Cast your Eye towards the Key C. *sol fa ut*, and then from it to the Top of your Scale, you'll find only nine Keys or distinct Sounds; and so consequently below the same there must be but nine Keys or distinct Sounds, as appears evidently from the *Gam* it self: All which tend strongly to prove, that *r* or *Gam-ut* is but an introductory Key. And as this agrees (according to the Parity of Reason) with respect to our given *Gam-ut* or Scale of Musick, so also after the same Manner will it agree with the *Italian* given Scale of Musick, as is evident from its given *Gam-ut*.

Q. How is your *Gam* or Scale of Musick divided?

A. As before was hinted, C. *sol fa ut* being the middle Key thereof, it must necessarily follow, that it is divided into two essential Parts, viz. *Bass* and *Alt*, or *low* and *high*.

Q. How many Keys (according to this Division) belongs to the *Bass* or *low* Part of Musick?

A. Nine, viz. from the Key C. *sol fa ut*, to the Foot *Gam-ut*.

Q. How many Keys belong to the *Alt* or highest Part of Musick?

A. Likewise nine, viz. from the Key C. *sol fa ut*, to the Top *e la*, or highest Key.

Q. How

Or Scale of Musick explain'd.

S

Q. How many principal signed Cliffs or Cleaves have you belonging to this Gam-ut?

A. There are three principal signed Cliffs, viz. F. fa ut, C. sol fa ut, and G. sol re ut.

Q. What Part of Musick does the F. fa ut Cleave belong to?

A. It belongs to the Bass or lowest Part of Musick, and is thus marked \cup upon the 4th Rule of the Tone or Song to which it belongs.

Q. What Part of Musick does the C. sol fa ut Cliff belong to?

A. It belongs to the mean middle Tenor or Center of the Gam-ut, so called because it lyes in the Middle or Center of high and low Parts of Musick, as is evident from the Scale it self, marked thus Δ upon the 4th Rule.

Q. Upon whom does the C. sol fa ut Cliff (being the middle Key) depend for its high and low Keys?

A. It depends upon the G. sol re ut Cliff, for its high Keys or Notes, and upon the F. fa ut Cliff for its low Keys.

Q. What Part of Musick does the G. sol re ut Cliff belong to?

A. It belongs to the Alt Treble, or highest Part of Musick, marked thus ∇ upon the 2d Rule of the Tone or Song.

So much for the Explication of the Gam or Scale of Musick, Keys and three signed Cliffs; all which tend strongly to impugn the fond

Fancy and Opinion of some in our Day, who (besides these three principal signed Cliffs, which serve to express the three essential and harmonious Parts of Musick, viz. *F. fa ut*, *C. sol fa ut*, and *G. sol re ut*) have dream'd of a 4th, viz. *C. sol fa ut*, prickt upon the 3d Rule of the Tone or Song; and this they call by the Name and Title of *Contra*. Now if they alter or change the *C. sol fa ut* Cliff from its ordinary Place and Station, so affixt in the Division of the Scale or its Parts; then it necessarily follows, that they must change the rest also, there being but three principal signed Cliffs, of which it is one. True it is, that every Key in the Scale of Musick may be called a Cliff or Cleave; yet for the better, and more equal Harmony in Musick's Parts, the Learned and Judicious have rationally agreed to these three principal Cliffs, which they call ordinarily by the Name *signed Cliffs*, being assigned and destinate to such principal Parts of Musick as are most harmonious and agreeable. So then it is evident that there is no Need for this 4th Part, as it is thus imagined by some, it being but the *C. sol fa ut* Cliff prickt lower than it ordinarily should be; and so consequently, contrary to true Musick's Parts that are harmonious; being also evident from its Nature and Title, that this Kind of Musick so framed, argues Discord instead of Concord, so much required

quired and called for in true Musick's harmonious Parts. Indeed the signed Cliffs have (with respect to their different Parts) and justly may assume the Title of *Contra* to one another; yet at the same Time do not quart with one another in the Harmony of Musick, if right composed, as this imaginary Part of Musick doth. Now seeing it is so full of Discord in its Nature and Title, wanting a true Cliff for its Foundation, it necessarily follows, that it hath no Room in Musick's Art: For, as I said before, true Musick is not a Thing that admits of Confusion, but of Order and Decency, and is rightly regulated by three principal signed Cliffs.



Now follows the Description of the Tripartite Division of the Gam or Scale of Musick, and of the different Characters belonging to these three principal signed Cliffs.

Q. **W**hat is meant by this Tripartite Division of the Gam or Scale of Musick?

A. There is meant the Division thereof in three different and distinct Parts, viz. *F. fa ut*, *C. sol fa ut*, and *G. sol re ut*, in Correspondence

dence with the three essential Parts of Musick before-mentioned, *viz.* *Bass*, *Tenor* or *Mean*, and *Alt* or *Treble*.

Q. How many Keys or Letters are assigned to each of these Parts so divided?

A. Six principal Letters or Keys (with the Introduction Key *G*) are assigned to each Part thereof, *viz.* *G, A, B, C, D, E, F*.

Nota, The first Part thereof is *Bass* or low Part of Musick, and is introduced thus *·r* (in place of *G*) and then followeth for its Parts, *A, B, C, D, E, F*, its Letters for Keys. Then, as to the 2d Part thereof, called *Mean* or *Tenor*, followeth *G* introductive, and then its Keys or Letters, *A, B, C, D, E, F*. And then for a 3d Part thereof, called *Alt* or *Treble*, followeth *G* introductive; then *A, B, C, D, E, F*, the Letter or Key *F* being deficient, because of its *Cliff* being prickt lower upon the Rules of the Tone or Song, in order to fit it the better for Harmony with the other two essential Parts of Musick, *viz.* *Tenor* and *Bass*. All which Division of the Letters in the Scale or *Gam*, according to their different Parts, you'll find cord and agree with the six Keys or Sounds found out by ancient Musicians, *viz.* *ut, re, mi, fa, sol, la*; as also agreeable to these Words of the Poets, thus,

UT

Or Scale of Musick explain'd.

UT queant *laxis* *RE*sonare *fibris*,
*Mi*ra gestorum *FA*muli tuorum :
*SOL*ve poluti *LAB*ii reatum.

Another thus,

UT *RE*livet *Mi*serum *FA*tum *SOL*itumque
*LAB*orem.

Nota, These six Notes or Keys were used in Musick (either in its Ascendings or Descendings) in ancient Times ; but now in place of them, in our Time and Age, we have only the Use of these four principal Notes or Keys, serving by Turns, as Musick calls for, *viz.* *sol*, *la*, *mi*, *fa* ; *pr* *mi*, *fa* *sol*, *la*, being evident from this, that *ut* and *re* are changed into *sol* and *la*, concluding that four Keys are sufficient to express the several Sounds, so as the Memory of the Practitioners may be the less burdened. Yet it is to be observed, betwixt every *mi* (the principal commanding Note) we have three thereof twice repeated, *viz.* *fa*, *sol*, *la*, as is clear from the Practice of Musicians, besides the Scale of Musick it self, which is the only sure Foundation.

Q. Why do Musicians proceed from *A* to *G*, and no further, in the Letters of our Alphabet ?




A. Because these seven Letters or Keys are sufficient of themselves to express the proper Sounds

Sounds belonging to each Part of Musick so required, each of them depending upon one another for Aid and Assistance in perfecting their necessary Sounds: These being three Times made use of in the Scale it self, proves what I before asserted, that there are but three essential and principal signed Cliffs.

Q. Why are these three Cliffs called signed Cliffs or Cleaves?

A. As before was hinted, because they have and bear a certain Sign and Mark to distinguish the one Part of Musick from the other; and are called *Cleaves* or *Cliffs* because they open and yield Access one Sound to another, either higher or lower.

Q. What are the proper and distinct Signs and Marks of these three principal signed Cliffs, that the one may be known from the other?

A. The *F. fa ut*, or *Bass* Cliff is marked thus  upon the 4th Rule or Line, to distinguish it self from the *C. sol fa ut*, or *Tenor* Cliff, which is marked thus  like to the Steps of a Ladder, upon the 4th Rule or Line: And the *G. sol re ut*, or *Treble* Cliff, is marked or signed thus  upon the 2d Rule or Line of the Tone or Song, to contradistinguish it self from the other two Cliffs otherwise signed.

Q. Why are these three Cliffs differently prickt upon different Lines or Rules, viz. the F. fa ut and C. sol fa ut, upon the 4th Rule or Line,
and

Or Scale of Musick explain'd.

11

and the G. sol re ut upon the 2d Rule or Line ?

A. To make them (as before said) the better to agree in Harmony of Sounds given, and to avoid Discord or Jars.

Q. May not these Cliffs (before spoke of) be signed upon other Rules than 4th or 2d ?

A. Yes they may ; but observe (for Harmony's Sake) if you alter or change one of them, you must change also all the other Parts.

Q. Why are these signed Cliffs or Cleaves called by the Name Cliff ?

A. As before was hinted, they are so called, because they give Opening or Sound, in a regular Manner, to the Tone or Song so prickt or signed at the Beginning thereof; for its proper and native Derivation comes from the Word *clavis*, signifying a Key, by which Access is given into any Thing or Place.

Q. Have we no certain Characters given for Bits and Regulators to these three given principal signed Cliffs ?

A. Yes, we have these two, viz. *B flat* marked thus *b* and *B sharp* marked thus *X* and these two are common to all the three principal signed Cliffs, not only at their Beginnings, but also thro' all the Parts of the Tone or Song, where the Harmony of Musick finds them necessary.

Q. Why is the *B* marked thus *b* called flat *B* or *B flat* ?

A. Because

A. Because wherever 'tis prickt so, either at the Beginning of the Tone or Song, or otherwise, it serves to point or speak out that Note or Key to be *flat*, dull, or half a Sound lower than it otherwise naturally would be; altho' at the same Time it retains its Name as before.

Q. Why is the *B* marked thus ~~X~~ called sharp?

A. Because in what Place soever it is found so prickt, either at the Beginning of the Song or Tone, or otherwise, it serves to *sharpen* or quicken that Note or Key, where it falls so to be, half a Sound higher than it otherwise naturally would be, altho' at the same Time it retains its Name with a *sharp* Pronunciation of the Syllable: Yea it is to be observed, that of these four given Sounds before spoke of, *viz. mi, fa, sol, la*, your *mi* hath the only *sharp* Sound in Pronunciation amongst them, and therefore it becomes the chief commanding and leading Note: Wherefore Musicians have contrived that Note *mi*, more to be found in the Vowels than in the Consonant Keys of the *Gam* or Scale of Musick, yea in each of the signed Cliffs, *viz. once in B*, but twice in *A* and *E*.

Now



Now follows the Description of these your mi's, the leading and commanding Notes; and then a certain sure Rule, by which you may find your mi, when seeing your Cliff so signed as before spoke of.

Q. **H**OW many mi's have you in your Gam-ut of Musick?

A. There are three principal mi's.

Q. In what Keys of the Scale are these three mi's mostly to be found?

A. They are found for ordinary in these Keys, A, B and E, as the Gam it self will give Light into, if lookt at with Understanding.

Q. Why are these your mi's found by Musicians, more to be lodged in these three, Keys A, B and E, than in C, D, F and G, the other given Keys of each principal Part of Musick so signed?

A. As before was asserted, because they are the more awful and commanding Keys or Letters, and are found more agreeable to the Nature of your mi, that commanding Note, than the other four Keys are.

Q. What is the Nature of your mi when it falls to be in the Key A?

A. The

A. The Nature of it is, that the Key *A* hath the commanding Power, by reason of both *B* and *E* being flatted, and thereby yields their Power and Authority to *A*, to command in that Tone or Song, except *B* be necessarily called to its Assistance by Harmony.

Q. What is the Nature of *mi* when it falls out to be in the Key *B*?

A. The Nature of it is, that the Key *B* hath the commanding Power of the Tone or Song, against *A* and *E*, they being flatted, and it sharpened.

Q. What is the Nature of *mi* when found lodged in the Key *E*?

A. Its Nature is, that the Key *E* hath the commanding Power over *A* and *B*, they being flatted for that Purpose, to yield Authority to it, except Harmony necessarily require *B*'s Assistance, who commands in both *Sharps* and *Flats*. At the same Time I cannot omit to observe the Harmony, Love and Concord amongst these three commanding Keys, in their yielding place to one another, as the Harmony or Nature of Musick requires.

Q. Is there no Precedency or Preeminency in these three Keys, *A*, *B* and *E*, the one before the other?

A. Yes there is.

Q. What Key of these three have the Precedency before the other?

A. The

Or Scale of Musick explain'd.

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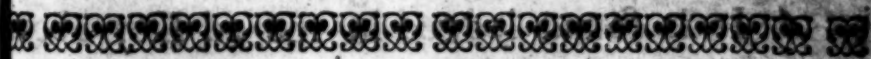
A. The Key *B* hath the Authority attributed to it beyond the other two Keys, as before hinted.

Q. Wherein lyes this Precedency of *B*?

A. It lyes in both *Sharps* and *Flats* cleaving to it beyond the other two Keys, *A* and *E*, and uses its Authority and Power in any Part of the Tone or Song wherever the Harmony of Musick requires, and thereby has the Honour of being placed in the Middle (according to Order) betwixt *A* and *E*.

Q. Why have we not more *mi*'s than these three, viz. *mi* in *A*, *mi* in *B*, and *mi* in *E*, mentioned in the Keys of the Gam?

A. It is so wisely contrived, that they may the better agree with the three principal signed Cliffs or Parts of Musick, viz. *F. fa ut*, *C. sol fa ut*, and *G. sol re ut*, *Bass*, *Tenor* and *Treble*. Now may we not with Pleasure look upon the Gam, whose whole Parts do agree and cord in every Joint thereof.



Now follows a sure Rule, by which you may find your *mi*.

The F. fa ut Cliffs.

Q. **H**ow shall I know where to find my *mi* in an *F. fa ut Cliff*, it being in *A*?

A. It

The GÁM-UT,

A. It is then in the 2d Key or Note above your Cliff, and 5th Key below it.

Q. How shall I know where to find my mi in an F. fa ut Cliff, it being in B?

A. It lyes then in the 3d Key above your Cliff, and 4th Key below it.

Q. How shall I know where to find my mi in an F. fa ut Cliff, it being in E lodged?

A. It lyes in the 1st and 8th Keys below your Cliff, or 1st Key below and 6th above.

The C. sol fa ut Cliffs.

Q. How shall I know where to find my mi in an C. sol fa ut Cliff, being lodged in A?

A. It lyes in the 2d and 9th below your Cliff, or in the 2d below and 5th Key above it.

Q. How shall I know where to find my mi in an C. sol fa ut Cliff, being in B?

A. It lyes in the 1st and 8th Keys below your Cliff, or 1st below and 6th above your Cliff.

Q. How shall I know where to find my mi in an C. sol fa ut Cliff, being in E?

A. It is found lodged in the 2d Key above your Cliff, and 5th below it.

The G. sol re ut Cliffs.

Q. How shall I know where to find my mi in an G. sol re ut Cliff, being lodged in A?

A. It lyes in the 1st and 8th Keys above your Cliff, or 1st above and 6th below it.

Q. How

Or Scale of Musick explain'd

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Q. How shall I know where to find my mi in an G. sol re ut Cliff, being in B?

A. It is found in the 2d Key above your Cliff, and 5th below it.

Q. How shall I know where to find my mi in an G. sol re ut Cliff, being in E?

A. It is found in the 5th Key above your Cliff, and 2d below it.

All which concerning your *mi* finding out, may easily discover the friendly Coherence, Correspondence and Harmony the six Notes or Keys, betwixt each *mi*, have with the six principal Keys signed to each Part of Musick in the *Gamm* at before treated of.

Now besides these Directions you for finding out your *mi* in any Cliff, I shall adduce a very few plain and easy Directions, from ancient Poesies, for your Assistance in the same.

Observe, as before was said, that your *mi* is the principal commanding Note, which leads you to know all the other Notes or Keys; for having found out this principal leading Note or Key, all the rest of the Keys or Notes of their own accord naturally follow in course. This *mi* is found in three several Places, *viz.* *A*, *B* and *E*, before explain'd; but is only to be found in one of them at once, *viz.* once in *A*, once in *B*, and once in *E*. Some indeed add a fourth Place, (and that not without Authority) *viz.* in *D*; but this would seem to reason, at first view,

view, to be an overstretching of the *Gam-ut's* Order, or a pursuing *mi* to a Place where it naturally delights not to dwell. Albeit Musicians may do it upon some Emergency, for Musick's Harmony; however its proper Place and Seat is in *B*, being both flatted and sharpned for that End: But if a *B. fa* or *flat* be put in its Place, then it removes to *E*; and if both *E* and *B* should be flatted, then it removes to *A*; and if all these three, *viz. A, B* and *E*, be flatted, then (some Musicians say) he takes Flight and Shelter in *D*. So that in which of these Keys he be found, the next Notes or Keys ascending are *fa, sol, la*; *fa, sol, la*; and then you meet your *mi* again: Or if descending, the next Notes are *la, sol, fa*; *la, sol, fa*; and then *mi*, the Master Note or Key, mounts the Throne again.

Now follows these Directions of ancient Poetics

I.

NO Man can sing true at first Sight,
Unless he names his Notes aright:
Which soon is learn'd, if that your *mi*,
You know its Place, where'er it be.

II.

If that no Flat be set in *B*,
Then in that Place standeth your *mi*.

III. But

Or Scale of Musick explain'd.

III.

*But if your B alone be flat, b
Then E is mi, be sure of that.*

IV.

*If both be flat, your B and E, bb
Then A is mi, here you may see.*

V.

*If all be flat, A, B and E, bbb
Then mi alone doth stand in D.*

VI.

*The first three Notes above your mi,
Are fa, sol, la, here you may see :
The next three under mi that fall,
Them la, sol, fa, you ought to call.*

VII.

*If you'll sing right without all Name,
You'll call all Eights by the same Name.*

Nota, These plain Directions may prove sufficiently useful to Learners, for knowing their *mi* ; but yet a more plain, easy and short Direction I give you, in three several Figures and Demonstrations, according to the three different signed Cliffs : And they are as follows, *viz.* one in the proper Names of Notes and Keys, as to their gradual Sounds of Ascent and Defcent, as to *mi* in *A*, *mi* in *B*, and *mi* in *E*. Another in the plain Keys and Letters, agreeable to these Ascents or Defcents of the three signed Cliffs. As also, another in plain numerical Figures, declaring

clarifying plainly the Rationality of distinct Sounds. All which Demonstrations may prove (if got by heart, and with Judgment rightly understood) useful to young Beginners of whatever Capacity, tho' to some more and some less, according to their given Capacity, in the understanding of given Sounds in Tones or Songs : For evident it is, that nothing can rightly be understood without diligent Application, and not wearying or fainting therein.

mi in *A*.*mi* in *B*.*mi* in *E*.

	fol	F		fa	F		fa	F
	<i>b</i> -fa-	E		-la-	E		--mi---	E
	la			fol	D		la	D
	<i>3</i> -fol---	C		<i>3</i> -fa---	C		<i>3</i> -fol---	C
	<i>b</i> fa	B		<i>X</i> mi	B		<i>b</i> fa	B
1st	-mi-	A	2d	-la-	A	3d	-la-	A
	la	G		fol	G		fol	G
	-fol-	F		-fa-	F		-fa-	F
	fa	E		la	E		mi	E
	-la-	D		-fol-	D		-la-	D
	fol	C		fa	C		fol	C

SOLUTION.

IN your 1st (*mi* being lodged in *A*) you must mount up gradually from the lowest Note *fol*, in *C*. *fa ut*, until you arrive at the highest Note *fol*, in *F*. *fa ut*.

In

Or Scale of Musick explain'd.

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In the second Figure (*mi* being in *B* sharp) you must mount up gradually, from the lowest Note or Key *fa* in *C. fa ut*; to the highest Note *fa* in *F. fa ut*.

In the third Figure (*mi* found in *E*) *B* and *A* being flat, you must mount up from the lowest Note *sol* in *C. fa ut*, gradually to the highest Note *fa* in *F. fa ut*.

Nota, In the first of these Figures, you may see your *mi* or commanding Note to ly in the Key *A*, by counting from your Cliff *C. sol fa ut*, upon the 4th Rule; and finding *B* and *E* flatted, one Key below and two above the Cliff. By this I have five distinct Sounds in this Figure above my *mi*, and five distinct Sounds below it: All which Sounds may serve any one Part of Musick, except Harmony require more.

As to the second Figure, you'll find your *mi* to be lodged in *B* sharp; and in counting your Cliff, you have four distinct Sounds above your *mi*, and six below it. At the same Time *A* and *E* must yield Place to *B*, who commands in *Flats* and *Sharps* before-mentioned.

As to the third Figure, you'll find your *mi* to be in *E*, the commanding Key in that Tone or Song, being two Notes above your *C. sol fa ut* Cliff, and 5th below it. This Cliff for ordinary, with the *mi* in *E* and the *B* Cliff, are mostly used in our common Church Tones, as the Tones themselves will manifest.

The GAM-UT.

A second Figure, in Letters, answering the three signed Cliffs.

<i>mi</i> in A.			<i>mi</i> in B.			<i>mi</i> in E.		
	F			F			F	
	<i>b</i> —E—			—E—			—E—	
	D			D			D	
	1 —C—			1 —C—			1 —C—	
	<i>b</i> B			✕ B			<i>b</i> B	
1st	—A—		2d	—A—		3d	—A—	
	G			G			G	
	—F—			—F—			—F—	
	E			E			E	
	—D—			—D—			—D—	
	C			C			C	

These three Figures are agreeable to the former three, but only placed with different Characters, to point out the same Sounds by Letters as well as Syllables, in their Ascendings or Descendings.

Now follows a third Figure in numerical Figures, thus,

<i>mi</i> in A.			<i>mi</i> in B.			<i>mi</i> in E.		
	3			3			3	o
	<i>b</i> —2—			—2—			—2—	o
	1			1			1	o
	1 —8—			1 —8—			1 —8—	o
	<i>b</i> 7			✕ 7			<i>b</i> 7	o
1st	—6—		2d	—6—		3d	—6—	o
	5			5			5	o
	—4—			—4—			—4—	o
	3			3			3	o
	—2—			—2—			—2—	o
	1			1			1	o

If

It is rationally evident, from these Figures above, that from the lowest Sound here given (1), that 2 is a Degree more than 1, (and so consequently higher, when applied to Degrees in Sounds) and 3 is a Degree higher than 2, and 4 a Degree higher than 3, &c. As with these, so with the rest in their Ascents and Springings, still one a Degree higher than another, until you arrive to an Octave; after finishing of which, you begin another: And as it falls out thus to be with your ascending, or gradual exaltative Sounds; so must you fall gradually with your descending or cadent Sounds, it being evident that 7 is less than 8, and so in Sounds a Degree lower; and 6 is lower than 7, &c. Now if these or the other Figures be rightly conceived by the judicious Reader, he may very soon be brought to the understanding of our common Tones, or others, according to their Risings or Fallings in Conjunction with these Figures.

Nota, These Figures I might have shewn you in the *F. fa ut*, and *G. sol re ut* Cliffs, but I rather chose to omit them here, being all of them, according to their different *m's*, placed with their Notes and Keys, immediately before your *Gam-ut* of Musick: Which Keys and Cliffs you must fully understand, before you proceed to apply your Tones.

Now follows the Description of the Notes, their Names, Numbers and Proportions, used by Musicians.

Q. How many Names of Notes in singing are there made use of by Musicians?

A. Four, as before were mentioned, viz. *sol, la, mi, fa*; or thus, *fa, sol, la, mi*.

Q. How many Notes are made use of by Musicians in respect to Proportion of Time?

A. Eight were made use of by them of old, viz. *Large, Long, Brive, Semi-brive, Minum, Crochet, Quaver, Semi-quaver*; these first four were called by them proportional Notes of Augmentation or Increase, and the other four called Notes of Diminution or Decrease: But in *Scots Church-Musick*, or common Tones and Songs, there are only six thereof in use, viz. *Brive, Semi-brive*, Notes of Augmentation; and four of Diminution, viz. *Minum, Crochet, Quaver, Semi-quaver*. And these six proportional Notes do more cordially agree with the six more ordinary Notes, made use of in the *Gam-ut* of Musick at first, viz. *ut, re, mi, fa, sol, la*; or what is of late assigned to each of the three signed Cliffs, viz. *r* or *G* introductive, and then follows *A, B, C, D, E, F*, six Keys agreeable

to these before-mentioned, *mi* the commanding Note, and then *fa, sol, la, fa, sol, la*.

Q. What is the proportional Time of the first four Notes of Augmentation made use of, of old; the Large being the longest in Time, and the Semi-brive the shortest Note of these of Augmentation?

A. There are of *Semi-brives* (the shortest) eight in the *Large*, four in the *Long*, and two in the *Brive*, the *Semi-brive* being the shortest of the four of Augmentation; yet the longest or Master-note in Time to the other four proportional Notes of Diminution, *viz.* two *Minums* to a *Semi-brive*, two *Crotchets* to a *Minum*, two *Quavers* to a *Crochet*, and two *Semi-quavers* to a *Quaver*; or thus, sixteen *Semi-quavers* to a *Semi-brive*, eight *Quavers* to a *Semi-brive*, four *Crotchets* to a *Semi-brive*, and two *Minums* to a *Semi-brive*. So by this Detail, the *Semi-brive* becomes the Master or original spring Note to the rest, as before said.

Nota, As to these proportional Notes and Characters of Time, you may see them plain to your View, in their own proper Place, according to their Order, in this Treatise of Musick, immediately after the *Gam-ut* or Scale of Musick it self.

Q. How is it that this Semi-brive becomes the principal or Master proportional Note in our Tones of Church-Musick or Songs?

A. Because it is for most part the first and last of the first three Measures of our Tones, and

and is sometimes placed in the Middle, upon some Emergency, as in that of the London first and third Measures.

Q. When is it then that we make use of the Brive, the third Note of Augmentation?

A. We make use of it, for most part, as the ending Note of our Tones, to distinguish the ending Note of the full Tone from the Beginning thereof. At the same Time I cannot omit challenging the Abuse made by the Generality of these proportional Notes, made use of in our Church-Musick, by giving as much Time or Length of Sound to *Minims*, *Crotchets* and *Quavers*, as to any *Brive* or *Semi-brive*, whose Proportion of Time (before explain'd) are far different from our Practice in the same: But indeed I must acknowledge, that it flows from the Want of Knowledge and Skill in this excellent and sweet harmonious Art of Musick.

Q. How are all these proportional Notes rationally distinguished one from another, beside what hath been said of them?

A. The *Large* being a full Breath, all the rest are diminished according to their Proportion to it, and their different Relations they stand thereto, viz. the *Long* a half Breath, the *Brive* a fourth Part thereof, and the *Semi-brive* an eighth: And these other four of Diminution, bear Part in Time according to the different Proportions or Relations they stand in to this *Semi-brive*, Master-note

upon them; or eighth Part of the former four Notes of Augmentation; as is made plain in the preceeding Pages, and clearly set down immediately following the Gam-ut, with their Names and Proportions more fully; and therefore I industriously here omit it. Their Time may be known by moving of the Hand.

♩♩♩♩ ♩♩♩♩ ♩♩♩♩ ♩♩♩♩ ♩♩♩♩ ♩♩♩♩

Now follows a Description of their Pauses, Rests, Pricks and Notes of Syncopation.

Q. What call you Pauses or Rests?

A. They are silent Characters, or artful Omission of the Voice or Sound, agreeable to a certain Measure of them, by Motion of the Hand in an equal Measure, as such and such Pauses or Rests do require.

Q. What are the different Pauses of Large, Long, Brive, Semi-brive, Minum, Crochet, Quaver, Semi-quaver?

A. A Large is marked thus ||, a Long thus |, a Brive thus |, a Semi-brive thus |, a Minum thus 7, a Crochet thus |, a Quaver thus 7, a Semi-quaver thus n: All which you will see more distinctly in their own proper Place.

Q. What call you Pricks?

A. They

A. They are large Points or Puncts thus, and consist of two essential Parts, *viz.* Pricks of Perfection or Addition.

Q. What are these Pricks of Perfection or Addition?

A. These Pricks of Perfection or Addition are always placed on the right Side of Notes, thus, O. O. O. which occasions the prolonging the Sound of that Note so prickt, to half as much more; as, *Ex.* the Prick that falls after a *Minum*, makes that *Minum* to be a *Crochet* more in Time; that is to say, three *Crotchets* go to that *Minum* so prickt, in one continued Sound: And in like Manner with other Notes, where it falls out so to be; which clears it to have a perfect and additional Time annexed to it.

Observe at the same Time, that some are barr'd, and some not; sometimes Pricks are used for perfecting of Notes: And this is used much in *Triple Time*: And of this Time there are two Sorts, *viz.* *Double* or *Common Time*, so called by Musicians, and *Triple Time*: All these you'll see explain'd in the Description of the Moods.

Q. What call you Notes of Syncopation?

A. They are these when the beating of Time falls to be in the midst of any one of these proportional Notes; such as *Brive*, *Semi-brive*, *Minum*, &c. which is a driving Notes until Time falls even again.

There

There are other Pricks, or secret Characters, may be made use of, beside these already mentioned, upon the account of the Harmony of Musick's Art, viz. Pricks of Exaltation, Shakes, Humiliation and Sinks.

Q. What is the proper Use of these?

A. For Helps to the better Harmony of that Tone or Song, in these Sounds or Notes that would otherwise be dull or insipid, as to its Harmony with the preceeding or following Sounds.

Q. What call you Pricks of Exaltation?

A. They are so called, because that Note or Sound where their Character is prefixt, is to be calmly and sweetly carried up by the Voice, into the next exalted Note or Sound, in order to sweeten its Sound, and make it more agreeable to the Harmony of the Tone.

Q. How shall I know this Note of Exaltation?

A. By its proper Prick belonging to it, viz. the Similitude of a small R, thus r.

Q. What call you a Shake?

A. It is a sweetning of any Note or Sound, by shaking of it in small or strong Breathings, within its proper Sound. And its Mark is like unto

unto a small *A*, thus *a*. And all this for the Harmony of Musick, when it preceeds a flat or dull Sound or Note.

Q. What call you an Humiliation Sound, what is the Need of it?

A. It is a Note or Sound that is calmly, with Sweetness of Voice, conveyed into the next Note descending, whether it be from 5ths to 3ds, or 4ths to 2ds, or otherwise, being necessary for the Harmony of musical Sounds.

Q. How shall I know this Note?

A. It hath prefixt to it the Character of an *Q*, thus *i*.

Q. What call you a sinking of Notes?

A. It is, an immediate sinking or dropping of one Sound into another, without any silent Conveyance. This is much used in the Bass Part. It is to be known by the Character of a small *C*, thus *c*.

Thus far for Pricks of *Exaltation*, *Shakes*, *Humiliation* and *Sinks*.

Nota, All these serve for Harmony in our Scots Church-Musick in all its Parts,

Exaltation Shakes Humiliation Sinks

r.

a.

i.

c.

Description of the four Moods or Proportion of Time, and Measure of Notes. To introduce them aright, take this Verse used by some.

The Moods usual here may not be mist,
For in them sure much Cunning doth consist.

Q. How are these Moods commonly divided?
A. Into two Parts, viz. Greater and Lesser Moods.


Q. What are the Greater Moods, and what their Marks?
A. The Greater Moods are, Perfect of the more marked thus C , and perfect of the less marked thus Cc .

Q. What are the Lesser Moods, and what their Marks?
A. The Lesser Moods are, Imperfect of the more marked thus Cc , and Imperfect of the less marked thus C .

Q. What is the Use of these Moods in their different Kinds?


A. The Perfect of the more is when all go by Threes, viz. three Longs to a Large, three Brives to a Long, and three Semi-brives to a Brive, &c.

The

The Perfect of the less is when all go by Twos, (except that of the *Semi-brive*) as, two Longs to a Large, two Brives to a Long, three *Semi-brives* to a Brive, two Minums to a *Semi-brive*: And its Sign then will be made thus 

Nota, The other two lesser Moods following, viz. Imperfect of the more and Imperfect of the less, are the Moods now most in use.

Q. What is the Imperfect of the more?

A. It is when all go by two, except the Minums, which then go by three; such as, two Longs to a Large, two Brives to a Long, two *Semi-brives* to a Brive, three Minums to a *Semi-brive*, with a Prick of Perfection, which makes up the Proportion with Minum, and is commonly called by the Name *Time*, or more ordinarily *Triple Time*: And its Mood then is signed thus .

Nota, When its Inclination is to a slow Motion, then its Measures is by three Minums to a *Semi-brive*, with a Prick of Perfection to make it a perfect Time; or three to one, as it may be called. This serves airy Songs.

When it inclines to a more swift Motion, then this Triple Time is measured by three Crochets, or a Minum with a Prick of Perfection; and is used in Lessons or Songs more quick. It is sometimes prickt in black Notes, and then they come under the same Measure with the Minum.

Or Scale of Musick explain'd.

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Minum; but is seldom used by any, because the *Minums* serve the Turn as well.

Q. What is the Imperfect of the less?

A. It is when all go by Twoes; as, two *Longs* to a *Large*, two *Brives* to a *Long*, two *Semi-brives* to a *Brive*, two *Minums* to a *Semi-brive*, two *Crotchets* to a *Minum*, two *Quavers* to a *Crochet*, two *Semi-quavers* to a *Quaver*, as is commonly termed by the Name of *Duple* or *Semi-brive Time*, and some call it the *Common Time*, because much in use. Its Mood is thus marked C , being used in Anthems or Songs; otherwise thus C .

None of which Moods are much used in our *Scots Church-Musick*, being mostly distinguished by the Cliffs themselves. Moods usually serve for Regulators in singing of Tones, Songs or instrumental Plays.



*A Description of the Common Adjuncts
and Characters used in Musick's Art.*

Q. What is the first Adjunct or Character used in Musick?

A. A *Direct*, which is placed ordinarily at the End of a Line, and directs or points towards the Place of the Note in the next Line, and is marked thus Δ .

C

Q. What

Q. What is the second Adjunct ?

A. A Repeat, and is used to signify, that such Part of a Lesson must be played or sung over again, from the Note over which it is placed, thus ♮.

Q. What is the third Adjunct ?

A. Bars ; and they consist of two Sorts, viz. Single and Double. The single Bars serve to divide the Times, agreeable to the Measure of the Semi-brive, thus 1. The double Bars are put to divide the different Strains of Songs, and are thus made ||.

Q. What is the fourth Adjunct ?

A. Hold, which is placed over the Note, when the Author thereof inclines to be held to a longer Measure than the Note consists of; and sometimes is put over the last Note of a Lesson thus ②.

Q. What is the fifth Adjunct ?

A. Of Ties or Binds : This Tie is of two Uses, first, When the Time is broken or struck in the Middle of such and such a Note, which is usual to tie two Minums, or Minum and Crochet together. The second Sort of Ties, are, when two or more Notes are to be sung to one Syllable, as is plain from our *Martyrs* Tone or others.

Q. What is the sixth Adjunct ?

A. Figures commonly placed over Notes in Songs or Airs, which serve to direct the Performer

former to strick in other Parts to these Notes, as 3ds and 6ths, and the like, to the very Ground, as it were thus 3.



A Description of Cords and Discords.

Q. *How many Concords or Cords are there in Musick's Parts?*

A. In Number they are accounted nine.

Q. *What are these?*

A. Unison, 3d, 5th, 6th, 8th, 10th, 12th, 13th, 15th, whereof five are called Perfect, and four Imperfect.

Q. *Which are the five called Perfect?*

A. They are Unison, 5th, 8th, 12th and 15th; and of these Perfect Concords you must not take two of one Sort together at one Time, either in your Risings or Fallings, such as two 5ths or two 8ths, &c.

Q. *Which are the four called Imperfect?*

A. A 3d, 6th, 10th, 13th; and of these you may take two or three of the same Sort together at one Time, in Risings or Fallings; such as two or three 3ds or 6ths, &c.

These nine Concords may be comprehended in these three, viz. 15th, 8th, Unison; for every 8th is the same; a 3d and 10th are likewise equal; also a 5th and 12th are equal; so the 6th and 13th are equal.

Q. How many Discords are there?

A. These three are accounted Discords, viz. a 2d, 4th and 7th, with their Octaves belonging to them; and these being sometimes mixt with Concords, make good Musick, taking them orderly, and according as Need requires.



An Account of Tones or Sounds, Semitones, Octaves and Diapasons.

Of Sounds.

Q. What are we to understand by Tone or Sound?

A. An articulate and distinct Utterance of the Voice, so as it may clearly be discerned by a well disposed Ear, whether higher or lower, as the Tone requires.

Q. How many Kinds of Sounds are there?

A. There be many, but yet they may be reduced to these following, viz. acute or high Sounds, grave or low, simple or compound, straight or smooth, rough or harsh, clear or obtuse.

Q. What are we to understand by acute or high Sounds?

A. They are these that are sharper or higher in Sound than what otherwise naturally would be.

Q. What

Q. *What are we to understand by grave or low Sounds?*

A. These Sounds that are flatter duller or heavier than they naturally incline.

Q. *What do we understand by a simple Sound?*

A. It is that Sound by which we understand one simple Voice or Instrument, in various distinct Sounds.

Q. *What do we understand by the Sound called compound?*

A. We are to understand by it, two or more Voices, two or more Instruments in the Combination of various and distinct Sounds, in the same individual Time and Measure of Duration.

Q. *What are we to understand by these Sounds who are termed smooth or straight, rough or harsh, clear or obtuse?*

A. All of these Sounds mostly depend on the Disposition of the sonorous Bodies or Instruments, as to the Circumstances of Place or Matter.

But all of these, and many others, you may find more fully, largely and learnedly described and treated upon, by the judicious and learned Mr. *Alexander Malcom* a Scots Gentleman, an exact Master of Musick's Theory, if you will please read his Book upon Musick, intituled, *A Treatise of Musick Speculative, Practicall and Historical.*

The GAM-UT,

Of Semitones.

Q. What are we to understand by a Semitone ?

A. We are to understand by it, the half of an articulate or distinct Sound, either higher or lower.

Q. What are these ?

A. Sharp or flat Sounds before treated of.

Q. Are there no more Semitones but in Flats and Sharps ?

A. Yes, some account *fa*, when it immediately (in the next Sound) succeeds *la*, or when *fa* succeeds in the next Sound to *mi*, to be Semitones, particularly the same very Author before mentioned, whom I much respect ; and in his Book he tells you, that there are twelve or thirteen Semitones inclusive, esteemed by some to be in an Octave, and sometimes more in a greater Division.

Of Octaves.

Q. What are we to understand by an Octave ?

A. It is that which consists in eight distinct and articulate Sounds, viz. from these Keys *A* to *A*, or from *B* to *B*, &c. including four Rules and three Spaces ; but all these are more fully and clearly offered you in that learned Treatise of *Practical Musick*.

Of a Diapason.

Q. What call you a Diapason Sound or Note ?

A. It

Or Scale of Musick explain'd.

39

A. It is such a Sound that is cursory in its Nature, and takes in a Combination of Sounds, higher or lower, exaltative or humilative in its Pronounciation. Now many other Titles of Sounds, and *ratio's* thereof might be advanced; but I rather chuse here to drop my Pen, and yield Place to the Common Tunes.

Take this following Table or Scale of Keys for a Rule of Composition.

	Treble.	Tenor.	Bass.	
	G 3	F 3	B 3	o
5	F 2	E 2	A 2	o
	E 1	D 1	G 1	o
4	D 8	C 8	F 8	o
	C 7	B 7	E 7	o
3	B 6	A 6	D 6	o
	A 5	G 5	C 5	o
2	G 4	F 4	B 4	o
	F 3	E 3	A 3	o
1	E 2	D 2	G 2	o
	D 1	C 1	F 1	o

EXPLICATION.

Q. Give an Example how I am to compose Musick's Parts by this Table and Scale of Composition.

A. By

The GAM-UT;

A. By first considering the Key of your *Bass* or *Tenor*; and to that given Key, see to find a Key in 2ds, 3ds, 4ths, 5ths, 6ths, 7ths or 8ths, agreeable in Tone to the same. If it be *Tenor* you pitch upon, see for an Unison, 3d or 5th, in the *Bass* thereto Descent: Or if *Treble*, seek for a 3d or 4th Ascent, agreeable to the 3d or 4th Descent in the *Bass*; as, *Ex.* I suppose the *Tenor* Key to begin upon *F*; to take a 3d Ascent to it in the *Treble*, it will lodge in *A*; and for a *Bass* Key thereto, let it be Unison with it, or *D* a 3d below. Now as with this Example, so with other Sounds, according as they are required in any Tone or Song; for in Composition of Musick, as one Part falls in Keys, the other rises *vice versa*.

TREBLE CLIFFS.

mi in *A*. *mi* in *B*. *mi* in *E*.

	la	fol	fol	G. fol re ut	Space	3
5	fol	fa	fa	F. fa ut	Rule	2
	<i>b</i> fa	la	mi	<i>e.</i> la	S.	o 1
4	la	fol	la	<i>d.</i> la fol	R.	o 8
		fa	fol	<i>c.</i> fol fa	S.	o 7
3	<i>b</i> fa	mi	<i>b</i> fa	<i>b.</i> fa mi	R.	o 6
	mi	la	la	<i>a.</i> la mi re	S.	o 5
2	<i>g</i> la	<i>g</i> fol	<i>g</i> fol	<i>g.</i> fol re ut	R.	o 4
	fol	fa	fa	<i>f.</i> fa ut	S.	o 3
1	fa	la	mi	<i>E.</i> la mi	R.	o 2
	la	fol	la	<i>D.</i> la fol re	S.	o 1

TENOR

TENOR CLIFFS.

mi in A. mi in B. mi in E.

	fol	fa	la	F. fa ut	Space	o	3
5	<i>b</i> —fa—	—la—	—mi—	E.—fa—mi—	Rule—	o—	2
	—la—	—fol—	—la—	D.—la—fol—re—	S.—	o—	1
4	<i>b</i> —fol—	<i>b</i> —fa—	<i>b</i> —fol—	C.—fol—fa—ut—	R.—	o—	8
	<i>b</i> —fa—	<i>b</i> —mi—	<i>b</i> —fa—	B.—fa— <i>b</i> —mi—	S.—	o—	7
3	—mi—	—la—	—la—	A.—la—mi—re—	R.—	o—	6
	—la—	—fol—	—fol—	G.—fol—re—ut—	S.—	o—	5
2	—fol—	—fa—	—fa—	F.—fa—ut—	R.—	o—	4
	—fa—	—la—	—mi—	E.—la—mi—	S.—	o—	3
1	—la—	—fol—	—la—	D.—fol—re—	R.—	o—	2
	—fol—	—fa—	—fol—	C.—fa—ut—	S.—	o—	1

BASS CLIFFS.

mi in A. mi in B. mi in E.

	fa	mi	fa	B. fa <i>b</i> —mi	Space	o	3
5	—mi—	—la—	—la—	A.—la—mi—re—	Rule—	o—	2
	—la—	—fol—	—fol—	G.—fol—re—ut—	S.—	o—	1
4	<i>b</i> —fol—	<i>b</i> —fa—	<i>b</i> —fa—	F.—fa—ut—	R.—	o—	8
	<i>b</i> —fa—	—la—	—mi—	E.—la—mi—	S.—	o—	7
3	—la—	—fol—	—la—	D.—fol—re—	R.—	o—	6
	—fol—	—fa—	—fol—	C.—fa—ut—	S.—	o—	5
2	<i>b</i> —fa—	<i>b</i> —mi—	<i>b</i> —fa—	B.—mi—	R.—	o—	4
	—mi—	—la—	—la—	a.—re—	S.—	o—	3
1	—la—	—fol—	—fol—	r.—ut—	R.—	o—	2
	—fol—	—fa—	—fa—	F.—fa—ut—	S.—	o—	1

The

44 The GAM-UT, or Scale of Music

	Key	20	min	B. min	E. min
	e	la .	b fa	la	mi
	d	la fol	la	fol	la
	c	fol fa	fol	fa	fol
	b	fa x mi	b fa	x mi	b fa
	a	la mi re	mi	la	la
<i>Altus</i>	g	fol re ut	g la	g fol	g fol
	f	fa ut	fol	fa	fa
	E	la mi	b fa	la	mi
	D	la fol re	la	fol	la
<i>Medius</i>	C	fol fa ut	C fol	C fa	C fol
	B	fa x mi	b fa	x mi	b fa
	A	la mi re	mi	la	la
	G	fol re ut	la	fol	fol
<i>Bass</i>	F	fa ut	F fol	F fa	F fa
	E	la mi	b fa	la	mi
	D	fol re	la	fol	la
	C	fa ut	fol	fa	fol
	B	mi	b fa	x mi	b fa
	A	re	mi	la	la
	T	ut	la	fol	fol



Brive Semi Brive Minum Crochet Quaver semi q



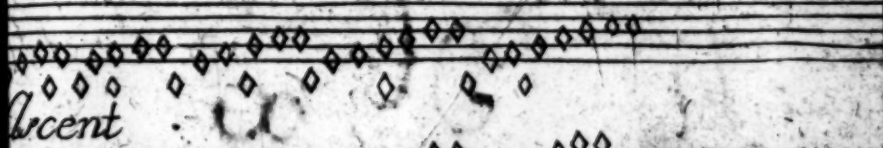
CLIFES

Treble

Tenor

BASSUS

Plain notes or Skipping sounds
Ascent



Sounds of 3^{dr} & 4^{ths}



The Caldor Scale



R/R

h h R R
h 2C x

2C 0 2C

B h h

R

Triche

100 100 100 100 100 100 100 100 100 100

100 100 100 100 100 100 100 100 100 100

100 100 100 100 100 100 100 100 100 100

100 100 100 100 100 100 100 100 100 100

100 100 100 100 100 100 100 100 100 100

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I

Treble

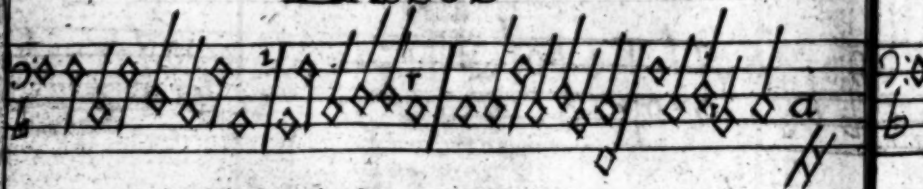
P1



English Tenor

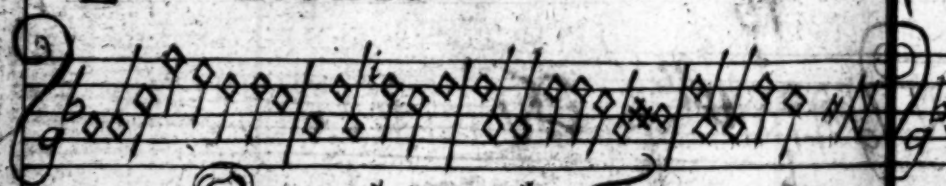


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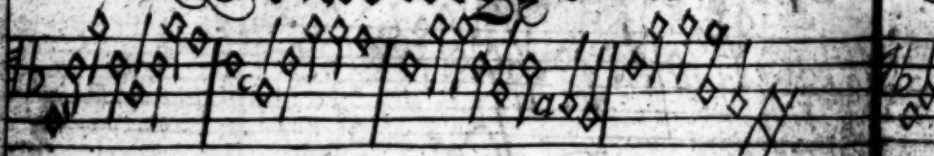


2

Treble



Edinburgh Tenor

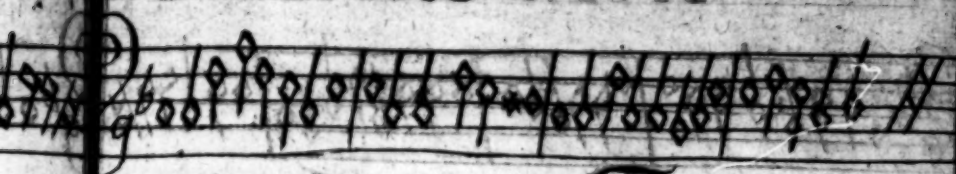


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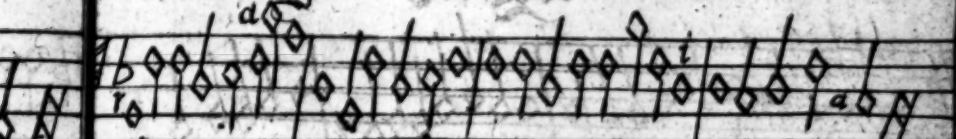


P1

3 Treble



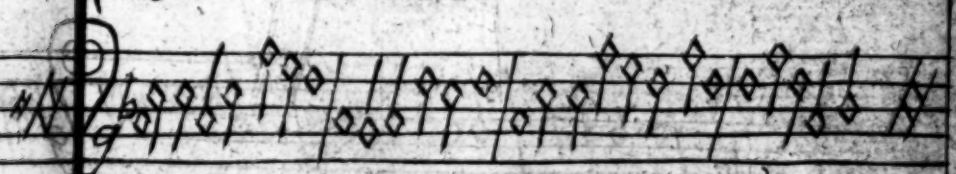
Kings Tenor



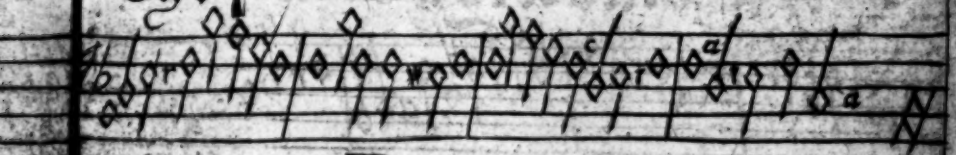
BASSUS



4 Treble



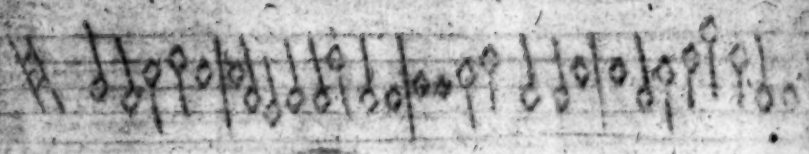
The Prince of Wales Tenor



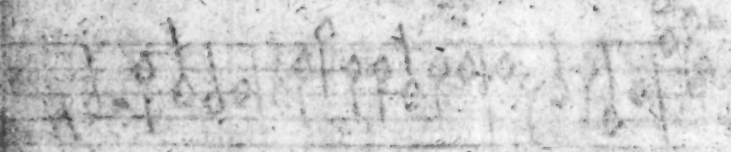
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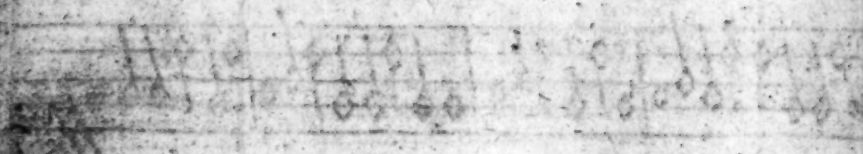
Trick



Canon



Passus



Trick



Canon



Trick



2

For the use of the choir

Bass

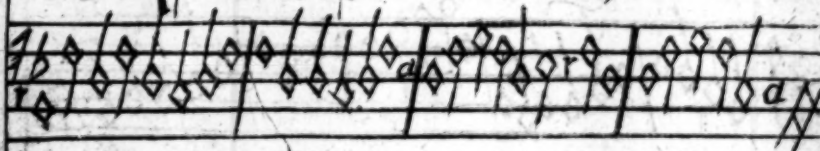
Treble

Bass

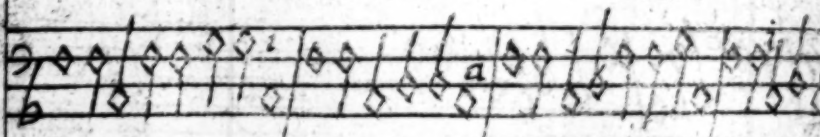
5 Treble



The Princess of Wales Tenor



BASSUS



6 Treble



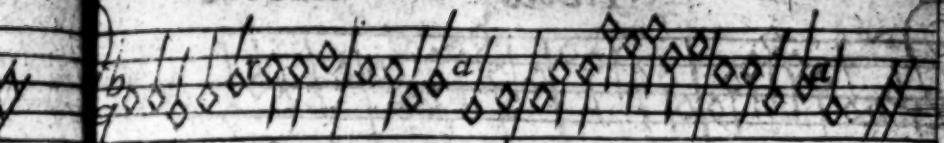
Dukes Tenor



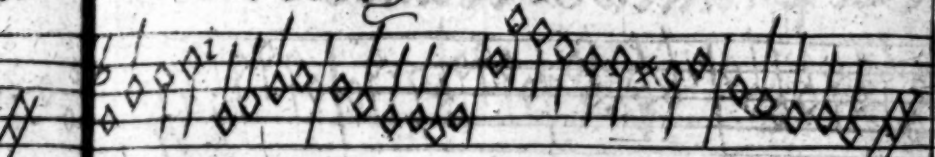
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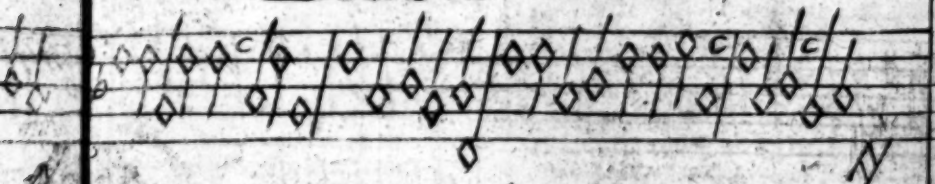
7 Treble



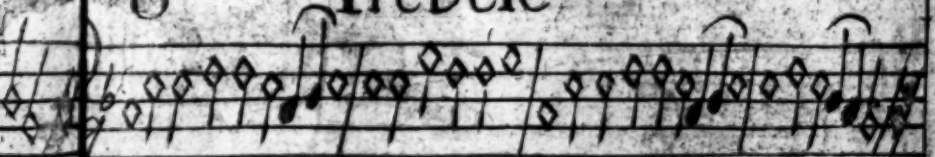
French Tenor



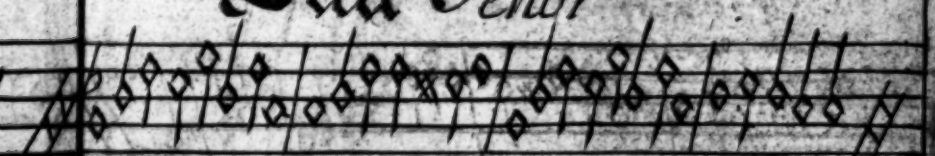
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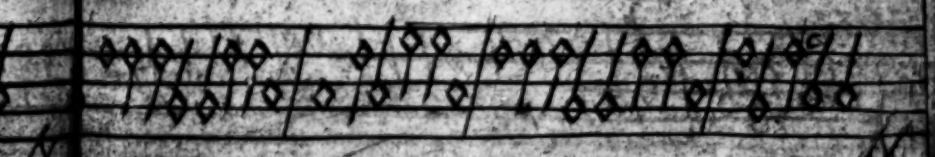
8 Treble



Stilt Tenor

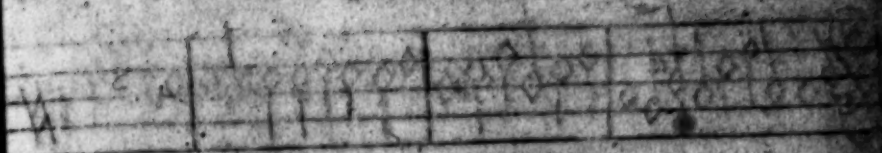


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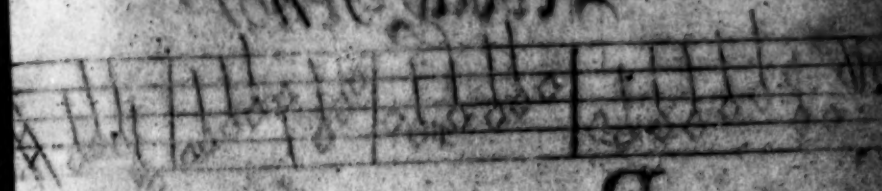


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Treble



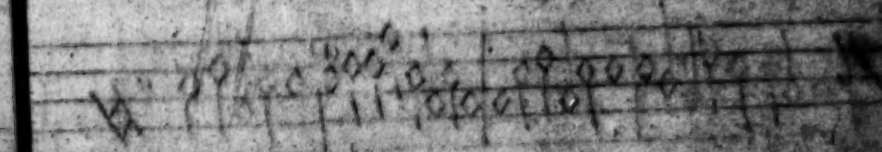
Allegro



Bassus



Treble



Andante



Bassus



9 Treble

P 2



Abbay Tenor



BASSUS



10 Treble



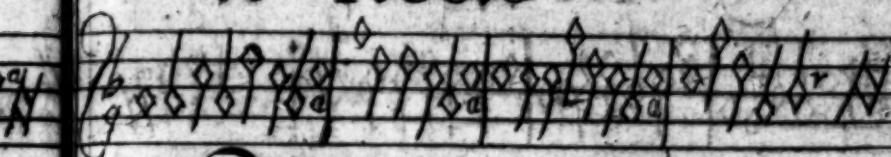
Dunfermling Tenor



BASSUS



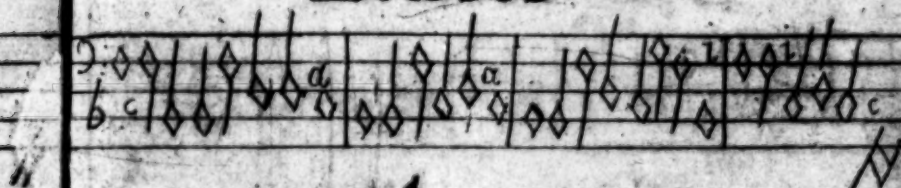
11 Treble



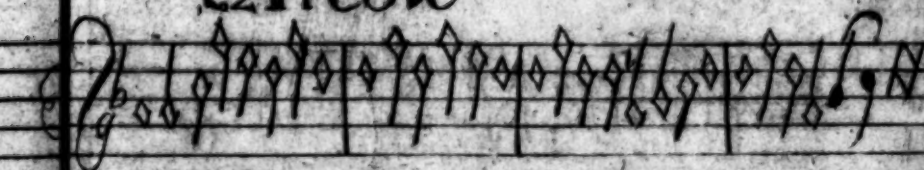
Newtown Tenor



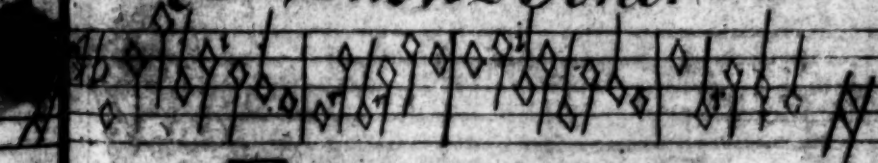
BASSUS



12 Treble



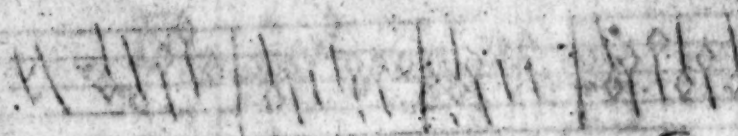
St David's Tenor



BASSUS



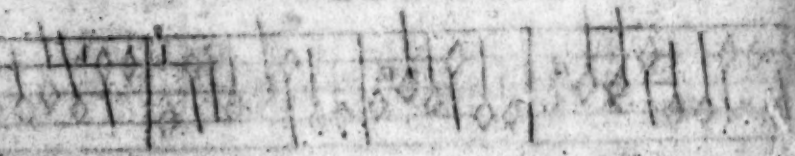
II Treble



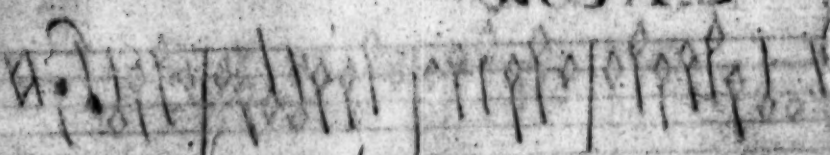
Violoncello



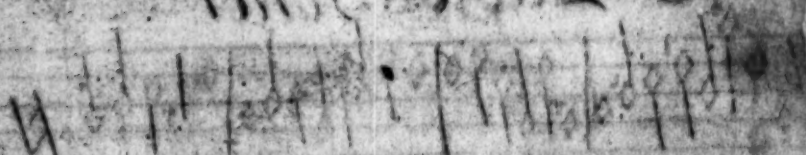
Bassus



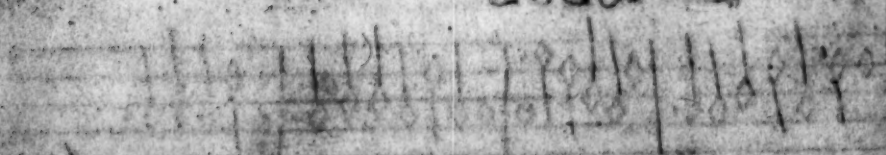
Treble



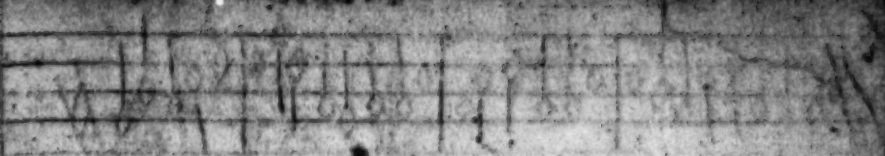
Violoncello



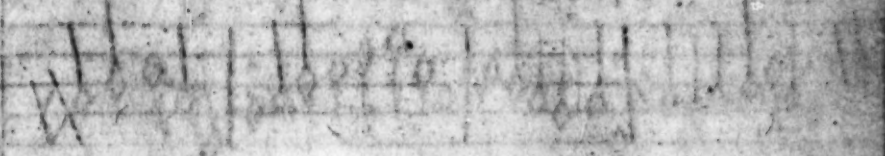
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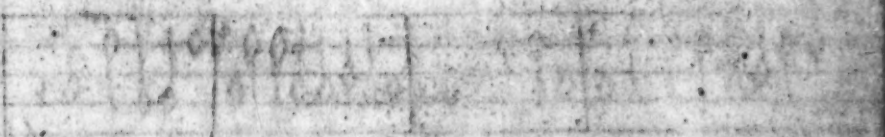
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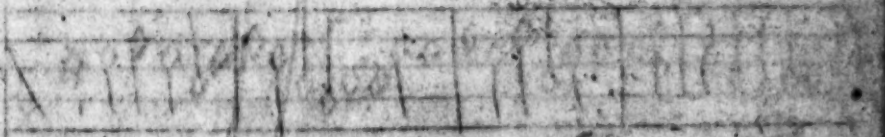
Contra



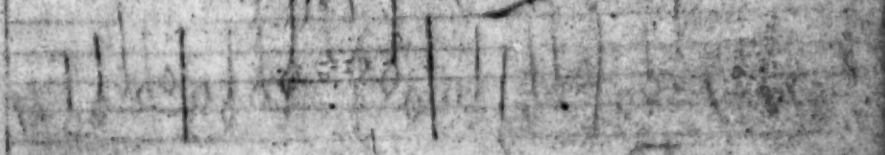
Basso



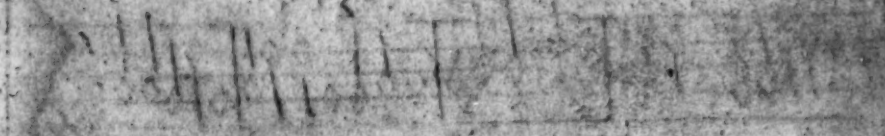
Triplo



Organo

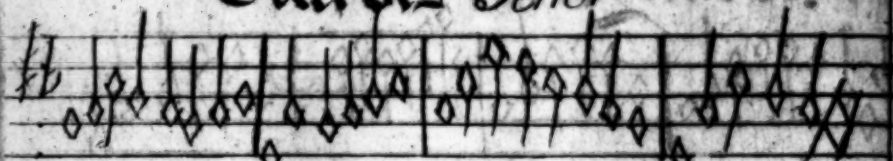


Organo

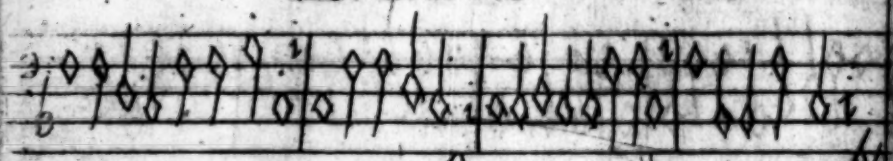




Culross Tenor



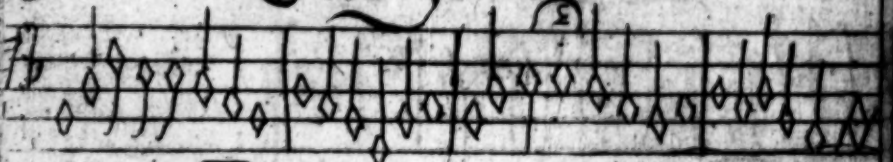
BASSUS



14 *Treble*



Glasgow Tenor



BASSUS



Edinburgh Tenor

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16 Treble

Waddington Tenor

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the Temple

51125

Treble

Bassus

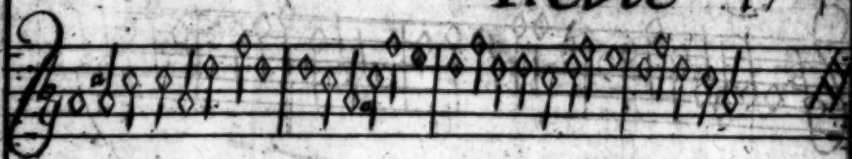
Treble

Bassus

P 3

Treble

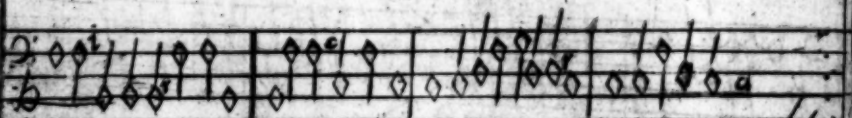
17



St Johnstone Tenor

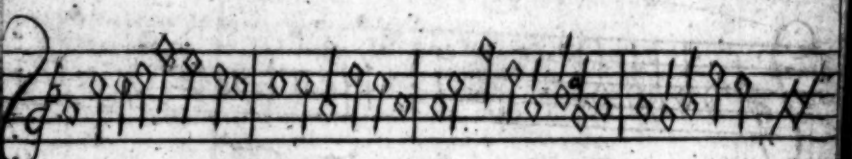


BASSUS



Treble

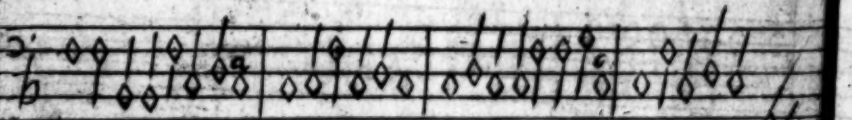
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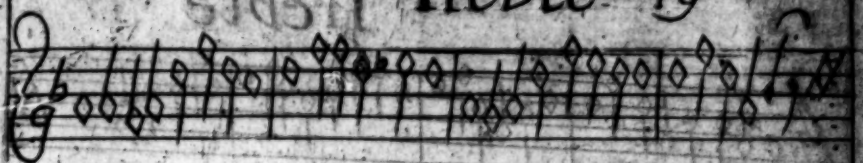
St Andrews Tenor



BASSUS



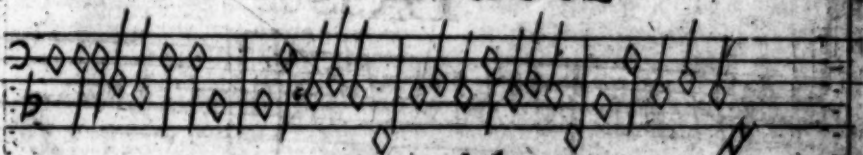
Treble 19



Melros Tenor



BASSUS



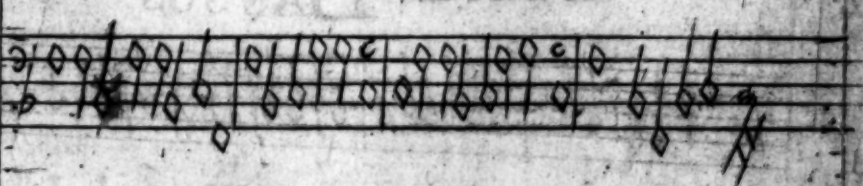
Treble 20



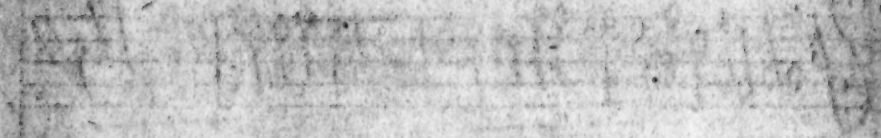
Inverness Tenor



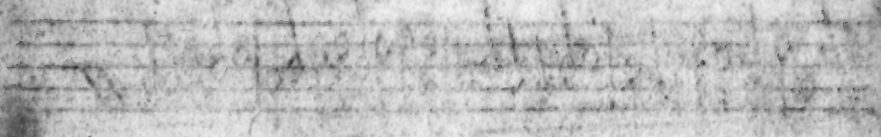
BASSUS



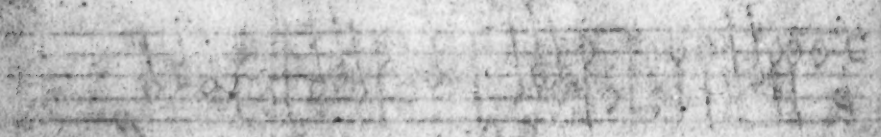
Treble



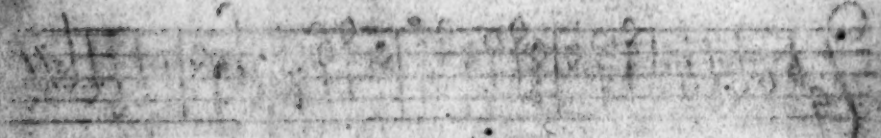
Bass



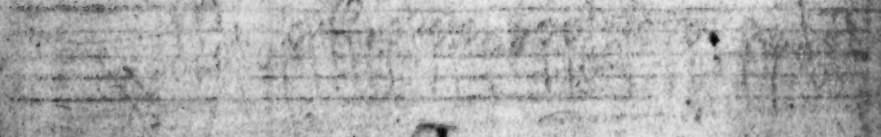
Bass



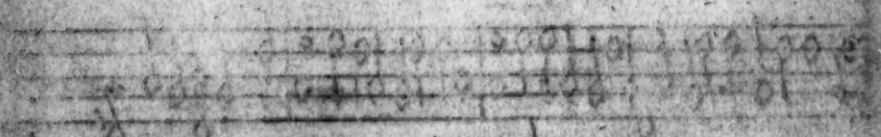
Treble

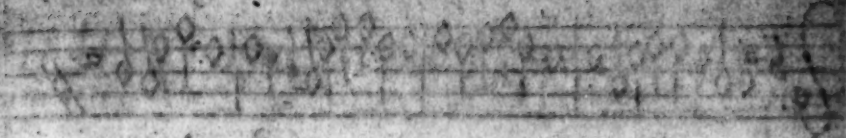


Bass

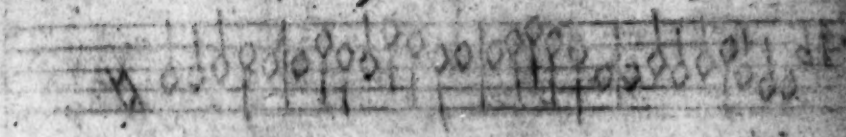


Bass

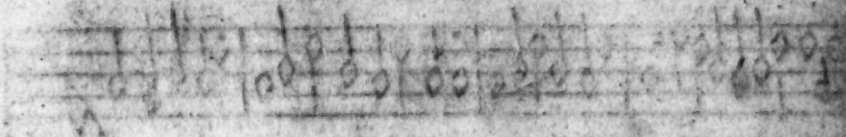




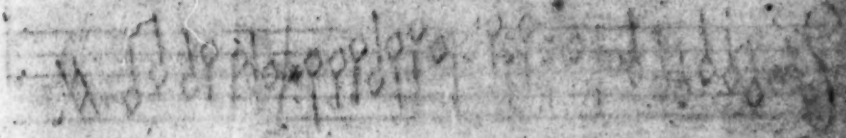
Allegretto



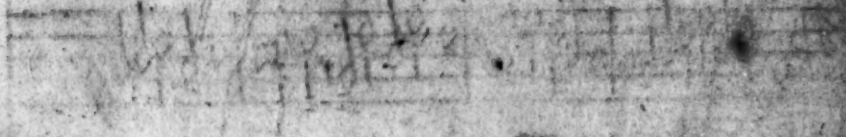
Basso



Triplo



Allegretto



Basso



Treble T

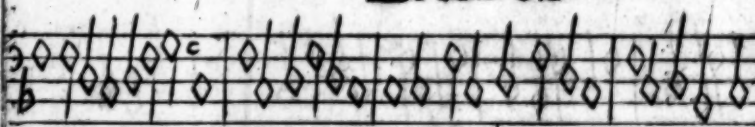
21



Monroe Tenor

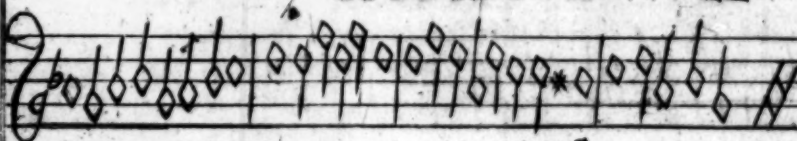


BASSUS



Treble

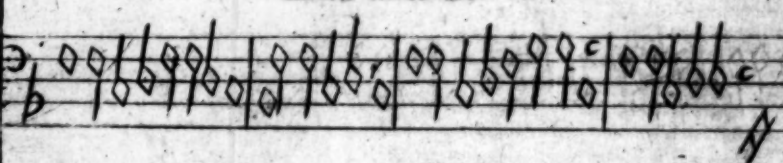
22



Durham Tenor

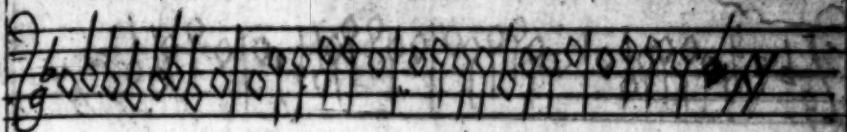


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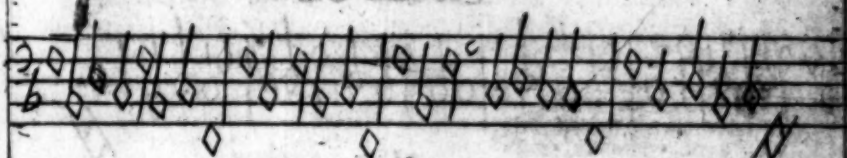
23



Galloway Tenor

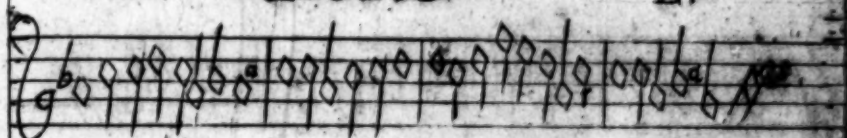


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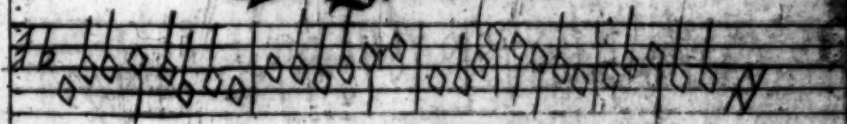


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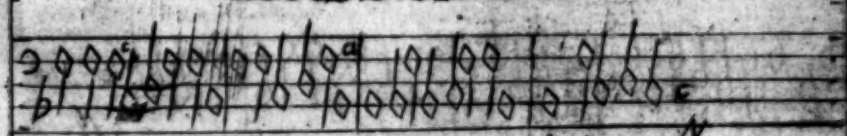
24



Wington Tenor



BASSUS



Treble

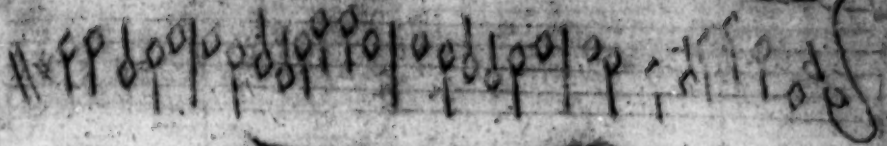
Gallant

Bass

Treble

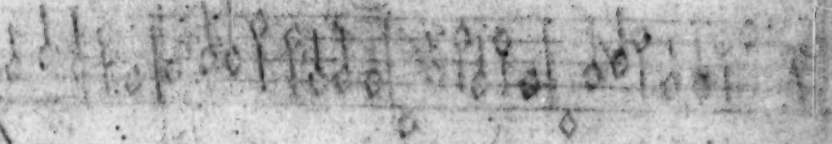
Bass

Treble

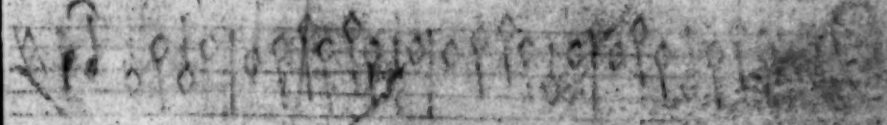


Allegretto

Bass

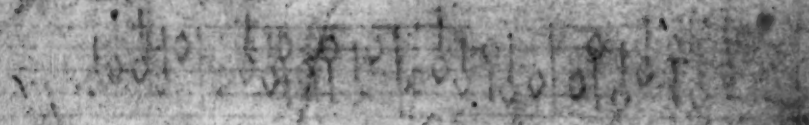


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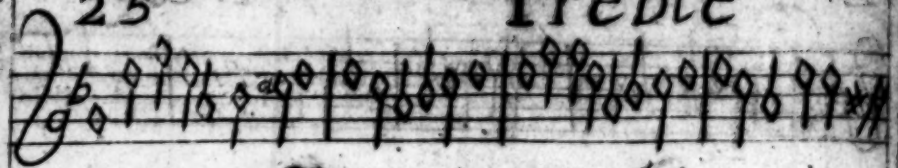
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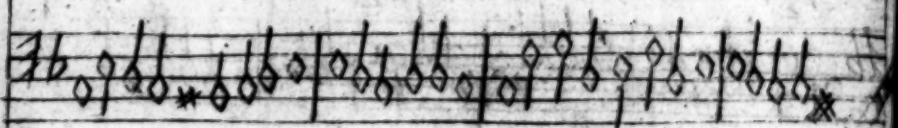


Heat 7
25

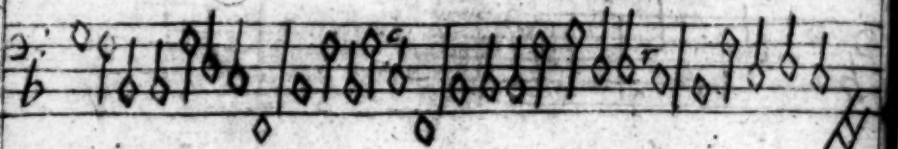
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Maxtoun Tenor



BASSUS

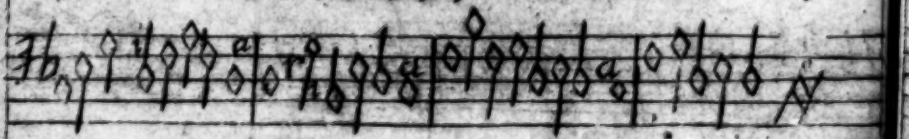


26

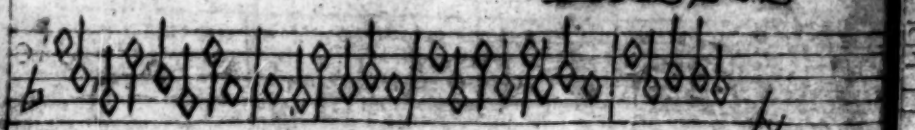
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Bruce's Tenor



BASSUS

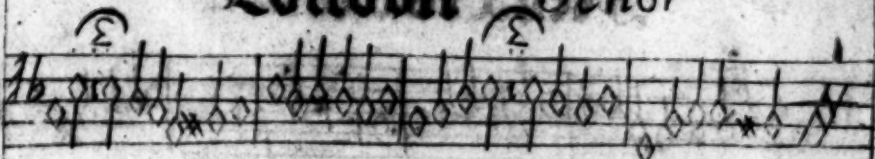


27

Trebb



London Tenor

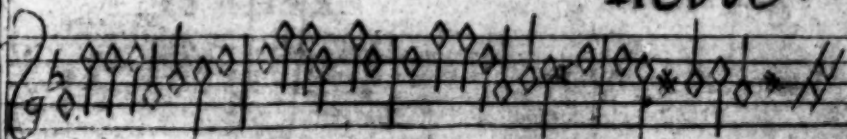


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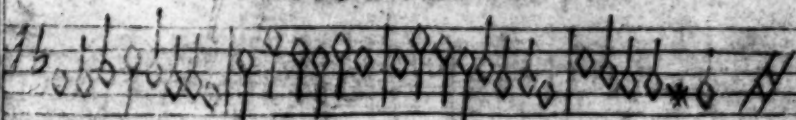


28

Treble



Dandee Tenor



BASSUS



Treble



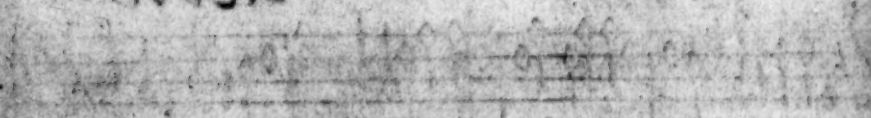
London



Bass



Treble



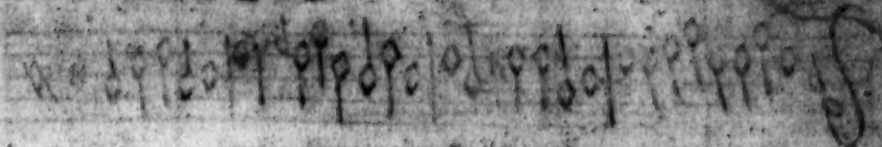
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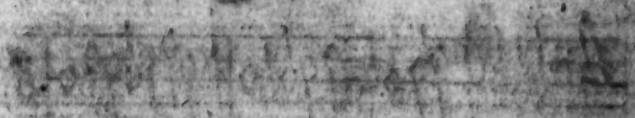
Bass



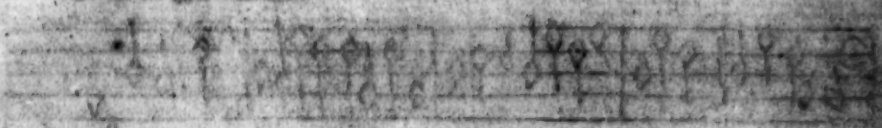
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Adagio

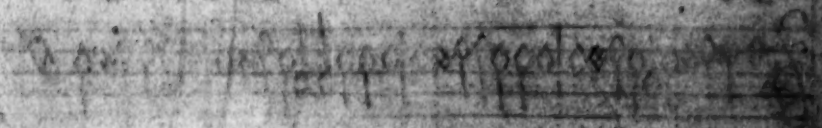


Bis us

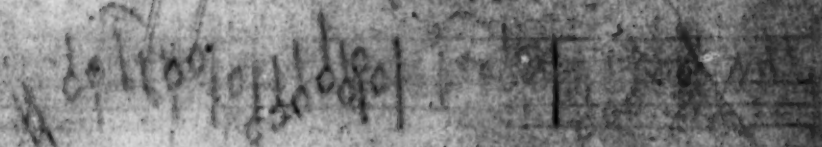


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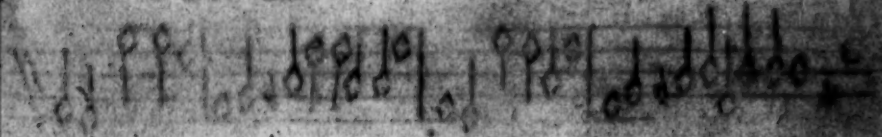
30



Adagio

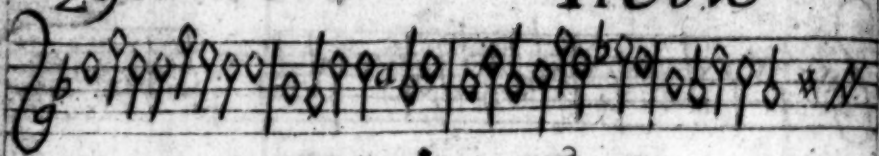


Bis us

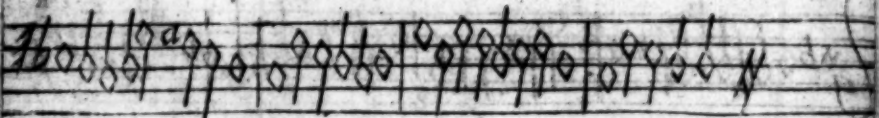


29

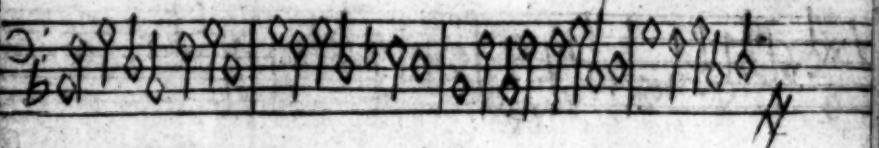
Treble



Eigin Tenor



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30

Treble



Martyes Tenor

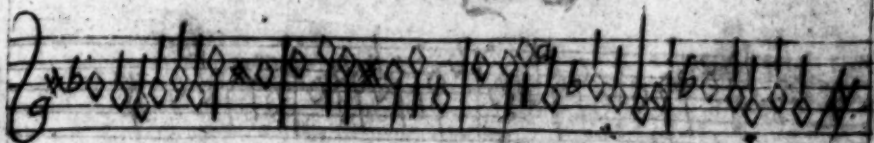


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old T

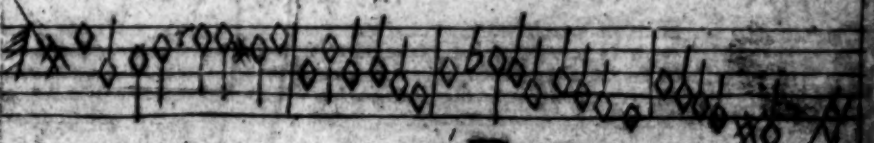
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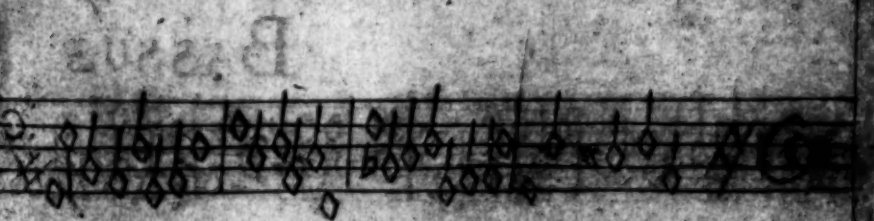
Crispian Tenor

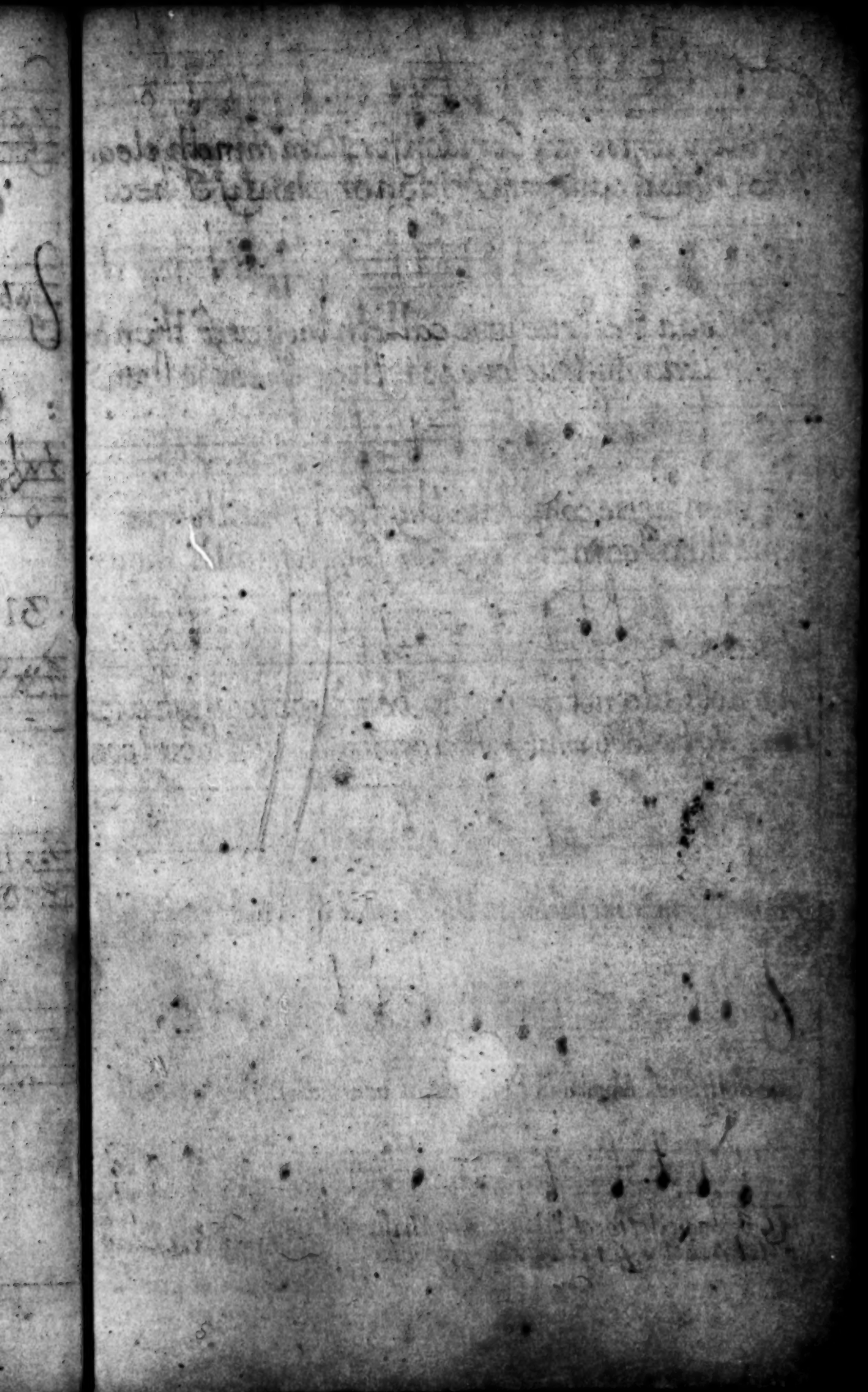


31



BASSUS



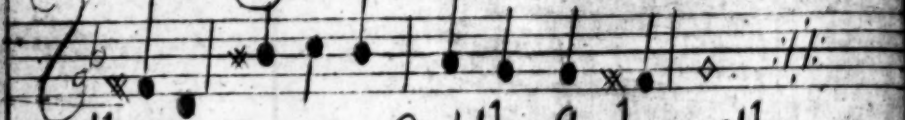




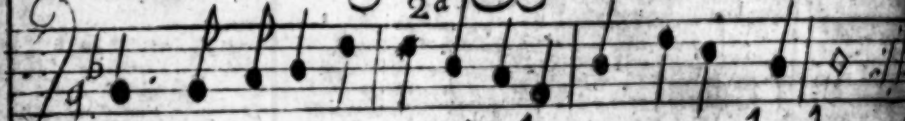
Coridon arise my Coridon for Titan shineth clear
Who is this y^e calls me Coridon or who is y^e I hear



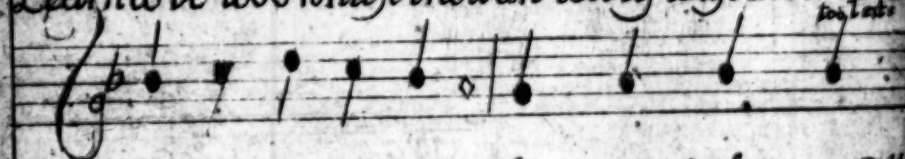
Phileda thy true love calleth thee arise then a
Phileda my true love is it thee I come then



rise then arise come feed thy flocks with me
come then I come to feed my flocks with thee



Do not O do not prise thy beauty at too high a rate
Learn to be loved whilst thou art lovely least thou lose



frowns prints wrinkles on thy browes at which sprightfull



age doth smile women in y^e forward voms glorying to beguile



Go to bed sweet Muse take thy rest } Though she deny
let not thy spirit be sore oppress

She doth but try thee whether thy mind will ever

prove unkind Oh love is but a bitter sweet Feast

Joy to the person of my love altho^y she
fixt are my thoughts & may not move but yet

doth me disdain^d Shall I loose the sight of my
lover all in vain^d Shall I strive to touch ah no

Joy & hearts delight or shall I leave my suit
it were to much she is forbidden fruit

Oh mo is me y^e ever I did see the beauty
Yet oh alace I must forsake y^e face y^e treasure

that did me be- witch
Esteem'd so much

Handwritten text at the top of the page, likely a title or introductory line.

Handwritten text on the second line, possibly a verse or stanza.

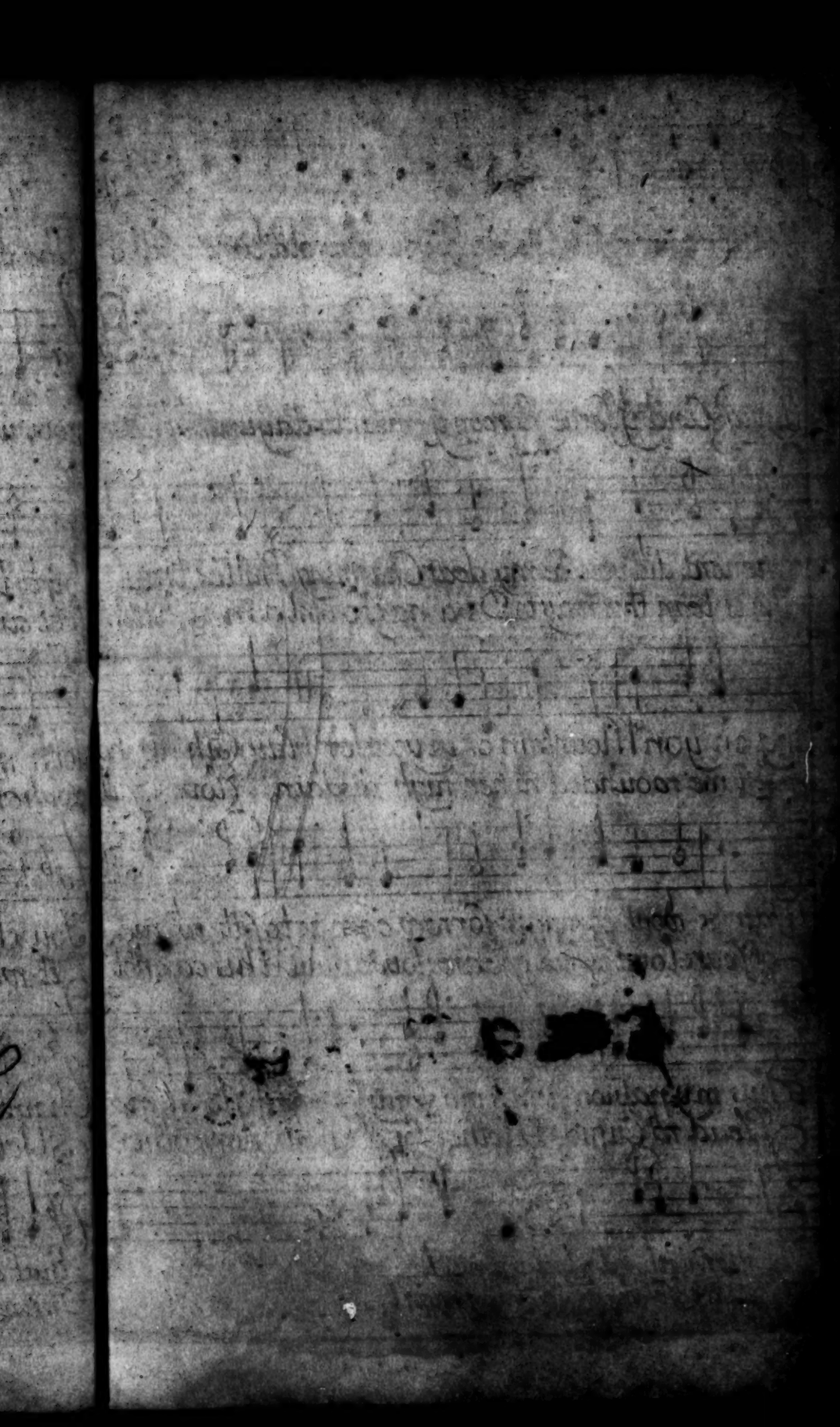
Handwritten text on the third line, continuing the narrative or poem.

Handwritten text on the fourth line, showing more of the text.

Handwritten text on the fifth line, with some ink bleed-through visible.

Handwritten text on the sixth line, featuring some large, stylized characters.

Handwritten text at the bottom of the page, possibly a signature or concluding line.



5th

Gather your rose buds whilst you may old time is still a

flying And y^e same flower y^e smiles to day to Morrow ^{dying} will be

6th
Shepherd did you see my dear Charming Phillis travel
She is tean this way to Di-a-nas founlain & hath

ing on yon Mountain or in yonder plain Ah me she

left me wounded to her high disdain Love is full

is fair & wout compair sorrow comes to sitt to me

of fears love is full of cares love wout this cannot

Thus my passion pains me & my love hath slain me

Plead to Cupids Mother for I know none other

gentle Shepherd plead a part

I can not thee of thy smart

La

Oh the bonny Christ Church Bells, 2, 3, 4, 5,

no
the

6, they found so wondrous great & wondrous sweet They

bl
athTinkle so merrily merrily; Oh the 1st & 2^dthe
full

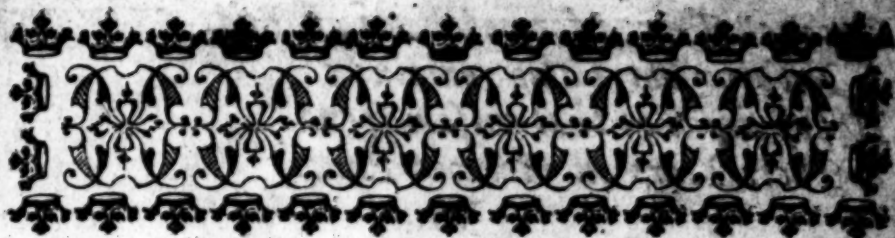
Bell that every day at four and ten cry come

ne
hol

come, come, come, come to prayers & virgin trowns before

no
crthe Dean tinkle tinkle ling goes y^e small Bell at glo-call y^e beards homeBut here, a man will leave not till he hear y^e mighty
Tom





LINES for lettering the Common Tunes.

I.

THE Summer's hot, the Winter's cold,
Whose Seasons lets us see,
When Youth is gone, and we wax old,
Like Flowers we'll fade and die.

II.

One Year begins; another ends,
Our Time doth pass and go;
And this to our Instruction tends;
If we would take it so.

III.

In prime Time of our Youth we should
The Seeds of Learning sow;
In Harvest of Old Age again,
The Good thereof we'll know.

IV.

The slothful Man yet ne'er attain'd
To Honour, Wealth nor Fame;
But many have by Virtue gain'd
A long long lasting Name.

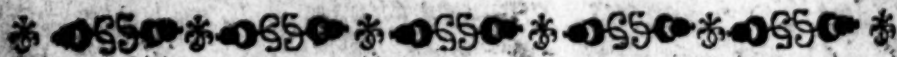
D

V. Since

*Since all Things formed have an End,
 Nothing but Fame remains :
 Happy are they that wisely spend
 Their Tears in virtuous Pains.*

*Our Bodies are the briclike Barks
 Which sweep the Seas of Fame ;
 And if by Sloth we miss our Aim,
 We'll sink in Seas of Shame.*

*The blestful Flock I saw on Plain,
 Feeding by Shepherd none ;
 I had not pass'd a Mile or two,
 When up starts the lazy Dron.*

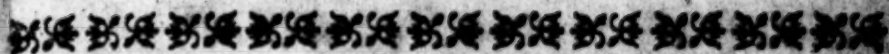


SONG FIRST.

Verse II.

*Philida, render, my Philida,
 That Heart which Cupid's Wiles
 Has ravish'd from thy dear Coridon,
 With thy sweet Looks and Smiles :
 Coridon, thy true Love claims of thee,
 Or change then, — or change then,
 And give thy Heart to me :
 Coridon, my Shepherd, I yield to thee ;
 Be true then, — be true then,
 I give my Heart to thee,*





SONG FOURTH.

Verse II.

O! shall I range unto some Dale,
 Or to the Mountains mourn?
 Sad Echoes shall resound my Tale:
 Or whither shall I turn?
 Shall I buy that Love
 No Life to me will give,
 But deeply wounds my Heart?
 If I fly away,
 She will not to me say, Stay,
 My Sorrows to convert.
 O no! no, no, she will not once say so,
 But comfortless I must be gone;
 Yet tho' she be so thrawart unto me,
 I'll love her, or I shall love none.



SONG FIFTH.

Verse II.

The glorious Lamp of Heaven, the Sun,
 The higher he is getting,
 The sooner will his Race be run,
 And nearer he's to setting.

III.

That Age is best which is the first,
 While Youth and Blood are warmer,

*Expect not then, the last and worst
Time still succeeds the former.*

IV.

*Then be not coy, but use your Time,
And whilst you may, go marry;
For having once but lost your Prime,
You may for ever tarry.*



SONG SIXTH.

Verse II.

*Shepherd, I did see thy dear charming Philis,
Where her Flocks were feeding by the River Side;
Ah! I much admire, she is fair exceeding!
In Beauty surpassing, should surpass in Pride:
But I, alas! do find, they are all unkind,
Beauty knows his Charm too well;
When they list they love, when they please they
Thus they turn their Heav'n to Hell. [move,
Where their fair Eyes glancing,
Like to Cupid's dancing,
Rules well to deceive us;
With vain Hopes deluding,
Still their Praise concluding,
Thus they love, thus they leave us.*



F I N I S.